

ILLUSTRATED CATALOGUE  
OF  
EARLY ENGLISH  
PORTRAITURE

*BURLINGTON FINE ARTS CLUB*

1909

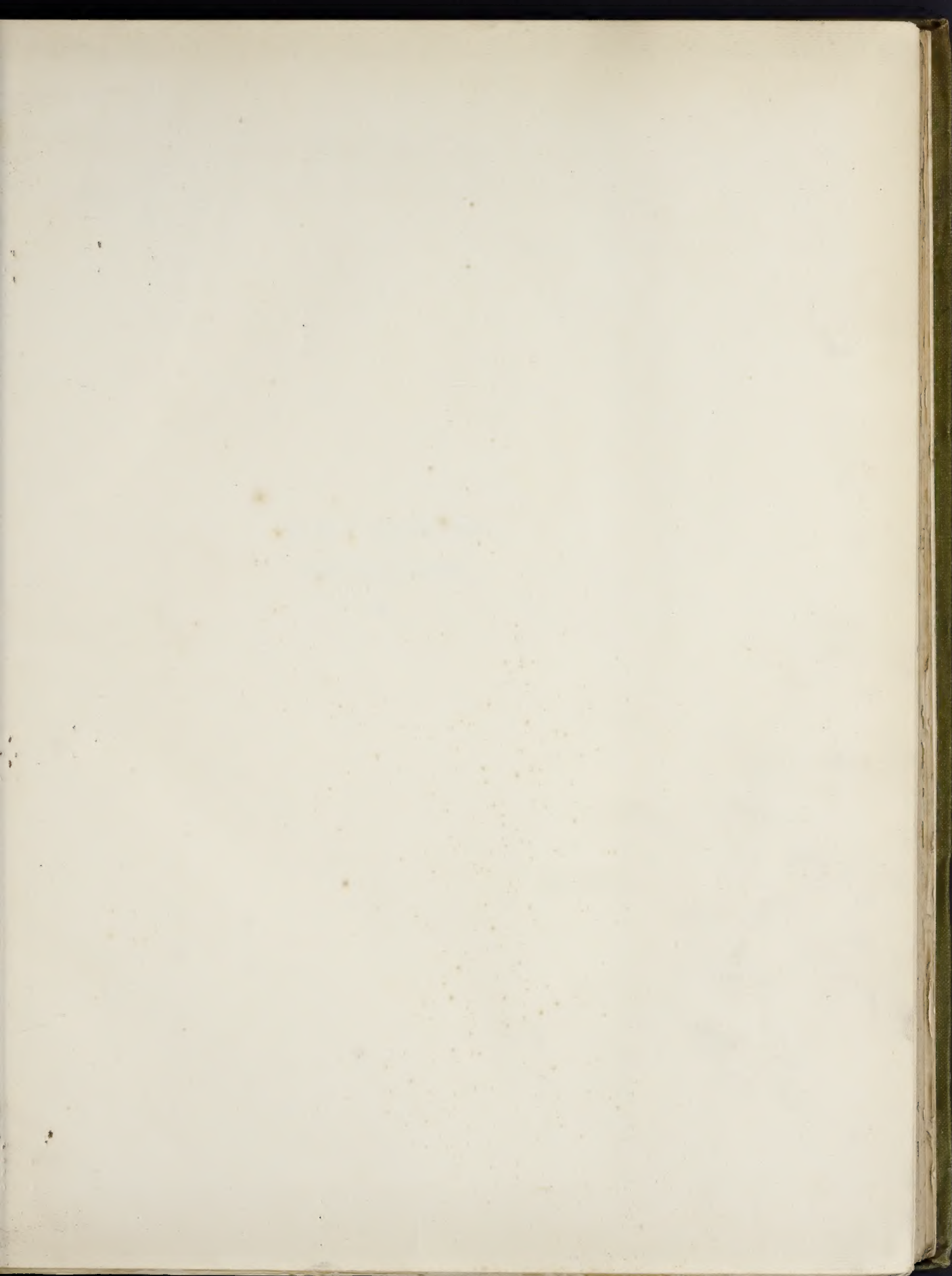


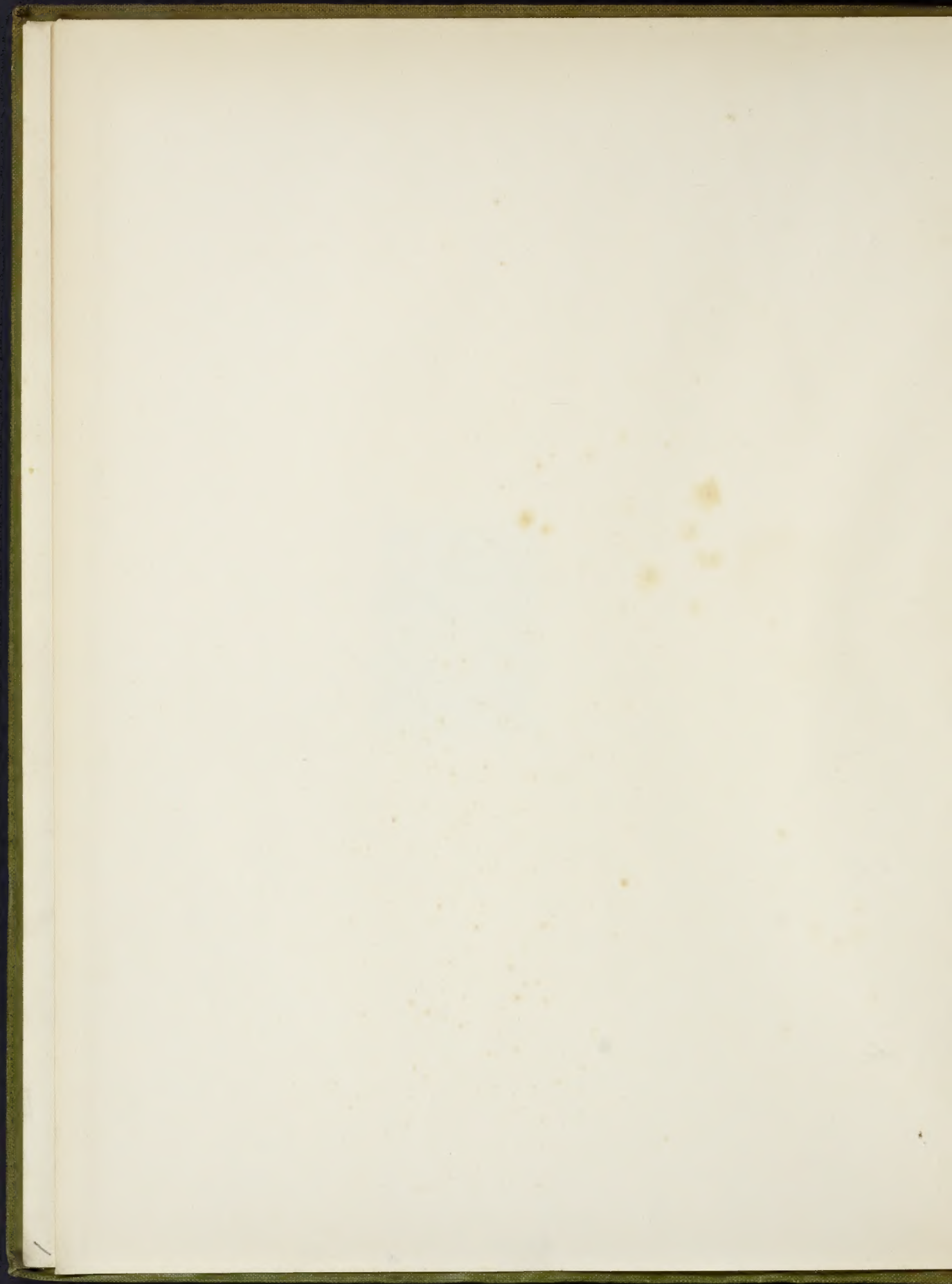
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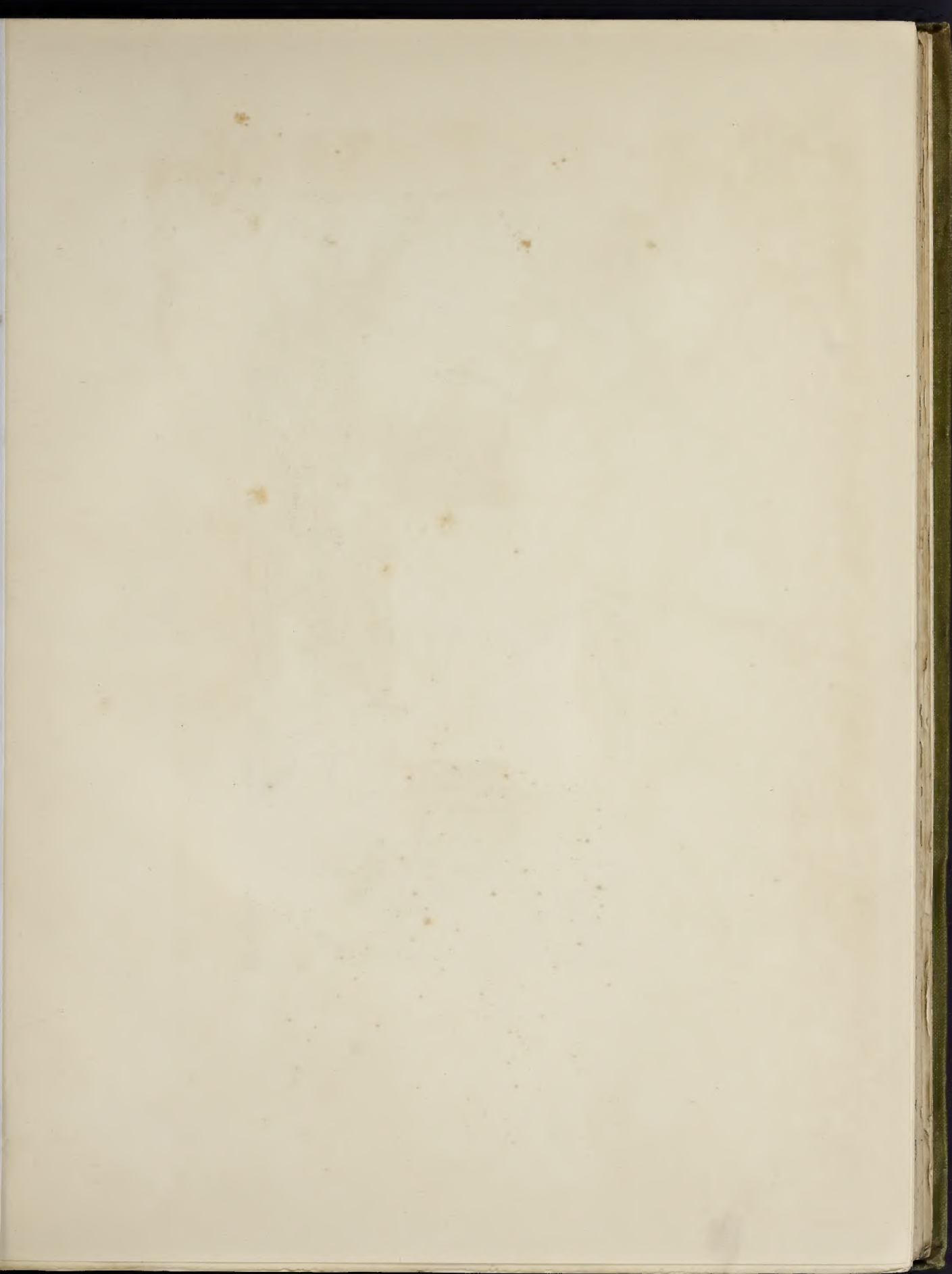


EARLY ENGLISH  
PORTRAITURE



THE  
INITIALS

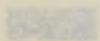








Burlington Fine Arts Club



EXHIBITION

ILLUSTRATIVE OF

EARLY ENGLISH  
PORTRAITURE



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1903

PLATE I (No. 40)

KING HENRY VII AND KING HENRY VIII, CARTOON FOR THE  
WALL-PAINTING AT WHITEHALL

*Hans Holbein*



PLATE I (No. 4)  
KING HENRY VII AND KING HENRY VIII CARDS FOR THE  
WALL-PAINING AT WHITFIELD  
Wm. G. S. S.



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*Early English Portraiture*

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- XIX. SIR ANTHONY WINGFIELD, K.G.  
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           Case C, No. 5. Lent by the Duke of Buccleuch and Queensberry, K.G.
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## PREFATORY NOTE

**T**HIS Exhibition of Early English Portraits has been organized in order to illustrate, so far as was within the powers of the Committee, the history of portrait-painting in England from the earliest days up to the time of Holbein and his immediate successors.

The Committee have not been so successful as they hoped in obtaining the loan of some of the more important historical examples of English portraiture of this period, the portraits at Windsor Castle and Hampton Court Palace, for instance, being no longer available for such a purpose. The Committee have, therefore, the more cordially to thank the many owners of valuable works of art for their kindness in lending their precious possessions to promote the object of this Exhibition.

The Catalogue of Paintings and Drawings has been compiled by Mr. Lionel Cust, Director of the National Portrait Gallery, assisted by Mr. C. F. Bell, Keeper of the Department of Fine Art in the Ashmolean Museum. So little is known for certain of the painters of this period, that the compilers of the catalogue have not hesitated to ascribe the authorship of the portraits

exhibited to such painters or schools as seemed consonant with recent research and historical knowledge. For these ascriptions the compilers hold themselves entirely responsible.

The Catalogue of Coins and Medals has been supplied by Mr. Max Rosenheim, F.S.A.

The Introductory Notes by Mr. Lionel Cust are intended to afford some material for the early history of painting in England, which still remains to be written, and offers an interesting field for research.

The presence of a few works by French and Netherlandish artists will serve to illustrate the relations between the artists of England and of the neighbouring countries.







## NOTES ON THE EARLY HISTORY OF THE ART OF PORTRAIT-PAINTING IN ENGLAND

**E**NDEAVOURS to trace the early history of the Arts in any country frequently end by leading the explorer either into a jungle, or a trackless forest of archaeology, or else on to the bleak side of some cloud-capped height, where the fountain-sources of the fair springs of art lie somewhere hidden, and not to be discovered without much fatigue and patient pertinacity. The art of Portrait-Painting has been brought to such a high pitch of excellence in England, that its early history can hardly be lacking in interest. This history has, however, been sadly neglected, not for want of materials, even if these be scanty, but rather from the pre-disposition, inculcated by an old-fashioned curriculum of teaching, to look upon the history of the Arts as closing rather abruptly with the classical era of Greece and Rome, to be resuscitated after a period of barren darkness by that somewhat ill-regulated revival of classical traditions in Italy, which is usually known as the Renaissance. It is only comparatively recently that the early rise and progress of the Fine Arts in the countries north of the Alps, beyond which the classical traditions did not so quickly penetrate, have been made the subject of diligent and earnest enquiry. It has been shown that the Netherlands, many parts of the countries now known as Germany and Austria, and great provinces of ancient France, all possessed and fostered the Fine Arts in a way which, however susceptible it may

have been to foreign influence, still showed those arts to have been indigenous, as reflecting the life and character of the folk who produced them, and not mere echoes of a bygone or remote civilization.

England has been looked upon, somewhat unjustly, as a somewhat barbarous land in which the Arts were planted by foreign hands, and cultivated with difficulty in consequence of the poorness and unreceptivity of the intellectual soil. Can this charge be controverted? To build houses, to make implements of domestic use or personal defence, to carve or mould or sometimes to draw representations of animals, human figures, or other objects for worship, for memorials, or even for mere amusement, have been among the earliest forms of expression due to the gradual progress of human civilization. These simple efforts, like those of children, show but few signs of distinctive nationality and are common to all races. A new element is required, which may perhaps be called the literary element, as opposed to the merely decorative, to bring national distinctions into life. It is possible to trace the gradual growth of these distinctions in the art of each country north of the Alps from the early barbarous days up to the time when the native Art encounters some powerful influence from Rome or Byzantium, by which it is either engulfed or absorbed, or in which it drapes itself as with new robes, and sets forth on a new path of development.

England, by reason of its island formation, was late among the countries to come under any southern influence. Ireland and Wales were perhaps the earliest to receive such influence; but in Ireland an Art, both graphic and plastic, grew up, in which under the influence of Christianity the old barbarian or even prehistoric arts found a new and original expression. This did not, however, last long, for the opening up of Britain to commerce, and its subjection to Scandinavian rulers, with the consequent rise of sea-power, introduced a more complex element, from which sprang the Anglo-Saxon character. This in its turn received through France an infusion of artistic conventions from Byzantium, beneath which all that was

left of the early British Art had great difficulty in escaping extinction. That this was not the case is evident from the strong individual character shown by the English manuscripts of the succeeding period, as was seen so well at the Exhibition of Illuminated MSS. recently held at the Burlington Fine Arts Club in 1908. To what extent the art of limning was governed by English or by French influences may still remain a subject of discussion. The student learns to look for in English work not pretty taste or refinement, but a certain rough directness, an uncompromising reality, even when conventions are employed, a predilection for strong colours and somewhat excessive gilding and a tendency to a barbaric and fantastic style of ornament, a connecting link with the primitive art of the North, together with a growing delight in a somewhat grotesque humour, occasionally degenerating into coarseness. There is no shrinking from representing the naked form, and often some skill in doing it. An example of this is to be found in the famous series of embroideries, known as the Bayeux tapestry, wherein so many of the aforesaid ingredients occur, that it is easier to class this work of art with those of English artists, rather than with the already more advanced and better regulated art of France, although the close relations between Normandy and Brittany and the southern provinces of England make it difficult to speak with any certainty.

In all these early efforts of painting in England the art of portraiture is hardly to be discerned. In northern climates the human body is but seldom exposed, and the ideal was sought in external trappings and ornament, rather than in the human person itself. The gods of Asgard are never unclothed like the gods of Olympus, and Odin, Freya, Loki, and other deities were creatures of the imagination, which never took shape in concrete anthropomorphism in the way that the idea of Zeus, Aphrodite, or Hermes was impressed upon the minds of ancient Greece or Rome. The human figure in early Christian art, whether representing the deity or mankind, is usually conveyed in the form of a convention from East to

West. All learning was controlled by the Church, which ever strove to humiliate and depreciate real humanity in order to enhance the greatness and majesty of the Divine Ideal. Only kings and princes, secular and ecclesiastical, were by virtue of their high offices considered to possess such divine attributes as entitled them to be gazed upon in reverence by the people. For them was permitted the funeral effigy, the monument in stone or bronze, the figure in a stained-glass window, the portrait in the frontispiece, or the initial letter of an illuminated manuscript, but usually under the authority and often within the precincts of the Church.

The archaeological history of England shows that there was always to be found a supply of native artists or craftsmen ready to work in stone or metal, or to decorate with paint the walls of churches, palaces, or other public buildings. If the inspiration came from outsiders, even if the leading workmen were in many cases of foreign origin, the arts in England were in the hands of as capable workmen as they were in Germany or France.

The records of the Anglo-Saxon period show occasional references to artists, which indicate some activity. About 668 Benedict, a Saxon monk, who made a pilgrimage to Rome, returned in the train of Theodore, Archbishop of Canterbury, and with him came various artists, glaziers, painters, etc. It may, however, be supposed from this, as in later years, that the necessity for such employment of foreigners argues a lack of native-born artists. Painters called Aelfsin and Ervenius are alluded to in Saxon Chronicles before the Conquest. The rule of the Norman Kings does not seem to have been so favourable to the arts, which seldom thrive under war or strict legislation. It is not, therefore, till the thirteenth century that definite traces can be found of a public interest in the arts. Henry III does not rank among the great kings of England, but he seems to have been the first to employ painters to decorate the royal palaces.

In 1228 payments are recorded to a painter for painting the chamber of the Great Exchequer; in 1233 payments for the renewal of paintings in the King's wainscoted chamber in Winchester Castle, where he was



born, "cameram regis lambruscatam de castro Winton depingi faciat eisdem historiis et picturis quibus fuerat prius depicta," and for paintings in the royal chapel at Woodstock; in 1236 for paintings in the great King's chamber at Westminster, and in St. Stephen's chapel there. The latter seem to have been executed by one Odo, the goldsmith, and later works by Edward, his son. They are paid "pro oleo vernici et coloribus emptis, et picturo facto in camera reginae nostrae apud Westm.," showing that the secret of painting in oils had already been revealed, though it had not separated itself from the other methods of painting, and been developed as in later days in the hands of Antonello da Messina and the Van Eycks. The art of painting was in fact developing itself slowly alongside of the gradual transition in architecture from Norman to Gothic, the latter style allowing much greater facilities for the painter's art.

Monumental portraiture is probably the first attempt to depict an actual counterfeit of the human body, whether in stone or marble from Purbeck, as in the thirteenth century, in alabaster, which was introduced in the fourteenth century, on brasses or occasionally in stained glass windows, which were introduced from France during the fourteenth century. In many cases such figures, like the so-called Crusaders in the Temple Church, are simply conventional figures, made to order from certain definite stock types with little regard to actual portraiture. Some figures, however, like those of King John at Worcester, William de Longuespée at Salisbury, Edward II at Gloucester, all show so much individuality and special character, that, as Mr. Hartshorne has well said, "we must accept them as representatives of the persons commemorated as nearly as the circumstances of their production would permit." These circumstances, however *prima facie*, prevent the portraits, such as they are, from ever having been taken *ad vivum*. Many of the figures were coloured to imitate life, but more attention was given to the armour, robes, and other trappings, than to the actual delineation of the human face. In these works portraiture is therefore only a casual ingredient, though it is in the natural sequence of artistic events.

that the desire to portray, or prolong the memory of departed heroes, should precede in date a similar desire to accomplish this during their lifetime, leading gradually and individually to that study of human character, and its interpretation, which is the true and vital spirit of the portrait-painter's art.

It has been sometimes alleged that the encouragement to the art of painting given during the reign of Henry III was due to that King's marriage, in 1236, with Eleanor of Provence, a bride from the more enlightened country of France. The works however already alluded to were executed previous to this marriage, and continue afterwards as executed for the King at the Tower of London, Westminster, Windsor Castle, and Guildford, where there was a royal palace. The names of the artists, to whom payments for such services were made, Odo the goldsmith and Edward his son, known as Edward Fitz-Otho and Master of the Mint, *Wilhelmus pictor*, or William the Florentine, suggest foreign artists, and as before, a lack of commanding native talent. One of the great events of Henry III's reign was the translation of the body of Edward the Confessor to a new shrine, which was constructed by Italian workmen in the Italian style. The golden casket, however, containing the coffin was of English workmanship, as were other images forming part of the shrine.

That portrait-painting was not entirely unknown in Henry III's reign could have been seen in Westminster Abbey at that date. The paintings on the tomb accredited to Sebert are of great interest, but perhaps hardly rank as portraits. In 1257 Henry III erected a costly tomb in the Abbey for his little daughter, Catherine, in which others of his children and grandchildren were also interred. A painting on the back of the tomb is said to have contained portraits of the children interred within. The tomb also of Edmund Crouchback, the King's second son, contained a painting supposed to represent ten knights, including Edmund and his brother Edward, who went together to the Crusade in 1270.

At the accession of Edward I Italian workmen were still being

employed on the Confessor's shrine, and they were probably the same who were employed by the new King to make a tomb for his father.

The brazen effigy on this tomb was, however, the work of a presumed Englishman, William Torel, who afterwards made a similar effigy of Queen Eleanor of Castile, working in each case probably from the effigy carried at the funeral. English craftsmen also made the iron grilles for both tombs. The King's glazier also in 1290 was an Englishman, John of Bristol, and the painter, who was called in to make paint, gild, and decorate the famous Coronation Chair, was also an Englishman, Walter of Durham.

On entering the fourteenth century a distinct advance in the art of portraiture may be noted. The practice of painting the portraits of sovereigns on the walls or wainscoting of rooms was existing in the reign of Edward II, for when, in 1342, that monarch visited the Abbey of Gloucester, and was entertained at a feast by the Abbot, John Thokey, the King remarked on the portraits of previous Kings painted on the walls of the parlour, and asked, jocularly, if he would have the honour of having his portrait added to the series.

This set of portraits, if it be the first of its kind, was the inauguration of a practice which obtained for some three centuries to come, during which, especially in Tudor times, it became a frequent ornament of small panelled rooms or closets in great houses or public buildings, to paint the panels with portraits of Kings and Queens. Monumental sculpture also took a new line. Whereas the effigy in brass or stone had, in such cases as Henry III and Eleanor, of Castile, become somewhat conventional, and based in all probability on the "lively image" in wax that was borne upon the funeral car, the monumental effigy placed by King Edward III to the memory of Queen Philippa of Hainault has every appearance of being a likeness modelled, if not from life, from the actual figure of the Queen herself. The effigy of the King himself is a mere convention again, and this is not surprising in view of the loneliness and neglect of this great King during his last hours and after death.

In illuminated manuscripts also real, as opposed to conventional, portraiture begins about the thirteenth century to make an appearance of a more definite nature than had been shown by such examples as hitherto existed.

The commercial importance of England was now beginning to increase by leaps and bounds. The arts wait on commerce, and follow the great arteries thereof which lead to such centres as Rome, Paris, London, Antwerp, or Cologne. To this period of increasing commerce belong the best examples of architecture, both civil and ecclesiastical, and humanity begins to assert itself at the expense of hidebound ecclesiastical tradition.

The same expansion was taking place in literature, where Chaucer and the author of "*Piers the Plowman*" were laying the foundations of the English language as a vehicle of world-wide literary expression. In Italy Giotto, Orcagna, Duccio, and Simone Martini, were opening the gates of painting to a paradise of unlimited delight, while in Flanders Hubert and Jan van Eyck came into the world to perfect these reforms in the technical art of painting, which were to transform that art throughout the civilized world. If England seemed reluctant or unable to free the art of painting from slavery to the architect, the sculptor, or the scribe, it must be borne in mind that this country had no classical prototypes to follow as in Italy, and that its commerce was all sea-borne with none of the easier means of communication, which added so much to the artistic influences felt, for instance, in the Netherlands.

Again, the Church in England, even in pre-Reformation days, never seems to have given the same facilities or the same welcome to pictorial art as in other countries on the Continent. England was not yet a wealthy country. Its kings and nobles of the Plantagenet era were too much occupied in war at home or abroad to pay much attention to domestic comfort and luxury, which indeed seemed more ready to connect themselves with the less robust and manly rulers, such as Henry III and Richard II. Domestic life in England also offered but little encouragement to the art of painting.



The entrance hall, which served as a dining-room, was usually hung with tapestry or other woven hangings. The sitting-rooms were low and almost invariably panelled with wainscoting. The rooms upstairs were furnished with hangings of worsted say, or other stuff, and sometimes painted cloths, to cover the bare walls. Pictures in private houses, as chattels, are seldom recorded before the fifteenth century, an occasional *table* (or panel picture) or *stained cloth* (or tempera painting on canvas) being mentioned in wills or inventories. These tables or stained cloths bore, however, subjects of a religious or mythological nature. Portraiture had still to wait some time before it was adopted as an ingredient in family life.

A decided advance in the direction of portraiture was made about 1350, when the walls of St. Stephen's Chapel at Westminster were further adorned with paintings, entrusted to Hugh of St. Alban's as master painter, representing the Adoration of the Magi, and in a row below this scene portraits of Edward III, Queen Philippa, with their sons and daughters. The accounts for these paintings, as well as for the glazing of the windows in the chapel, are of extreme interest. The payments show that, as in 1236, oil was used as a vehicle in the execution of the painting. In this painting a genuine attempt at portraiture is discernible. Although the original painting perished with the chapel in the great fire of 1834, tracings had fortunately been taken, and copies made to imitate, the originals by Richard Smirke, R.A. It has already been noted that the alabaster effigy on Queen Philippa's tomb is the first obvious portrait-effigy executed in England for such a purpose. A comparison with Smirke's tracing of the Westminster portrait of Philippa shows an agreement between that portrait and the effigy, which denotes a real resemblance to life, sufficient to denote the character and even the race of the person represented.

That English art was of some repute is shown by a casual description—brought home by some friars on their travels about 1322—of English paintings as *ineffabiliter depictae*. The paintings in the Painted Chamber and in St. Stephen's Chapel at Westminster must have been of extra-

ordinary beauty, if one can judge by the copies of the former made by C. A. Stothard, and of the latter by R. Smirke, R.A., so fortunately made before the paintings were destroyed by fire. A selection from these designs will be found in the present Exhibition. The eulogy of the friars would, however, refer either to the mural paintings in the churches or perhaps only to the illuminated manuscripts, and not to anything connected with portraiture.

The air was, however, big with artistic gestation. Without going too closely into the relations between one country and another, it may be surmised that the same influences were working throughout, and that the artistic impulse, which emanated from Italy, gradually permeated and informed the existing native schools and crafts in each country north of the Alps, at Prague, at Cologne, at Paris, and in England. The intermarriages of royal personages, with the trappings and paraphernalia which they brought in their train, the increasing wealth and desire for display not only among the nobles, but among wealthy citizens, the greater freedom for circulation and interchange of ideas, in fact the gradual yielding of the mediaeval to the modern spirit, the spiritual to the human, the feudal to the commercial, all contributed to the advance and expansion of the fine arts.

The paintings in St. Stephen's Chapel were contemporaneous with another landmark in the history of painting. At the battle of Poitiers in 1356 King John of France and his son were made prisoners and brought to England. King John brought in his train as *varlet de chambre*, or gentleman in waiting, one Girard of Orléans, a painter. To this Girard is attributed a portrait of King John, still preserved in the Bibliothèque Nationale at Paris, which is believed to have been painted in England about 1359. It formed part of a fourfold folding picture, a quadriptych, the three other portraits, which have unfortunately been separated and lost to sight, being those of Edward III, Charles IV, Emperor of Germany, and Charles, Duke of Normandy, afterwards Charles V, King of France.

for whom it seems to have been painted. The painting is executed in tempera on a ground of mixed plaster and canvas pasted on to a panel of walnut wood. The surface is gilt and ornamented with pounced work.

This portrait is of the utmost importance in the history of painting in both England and France. It is the first known portrait from the life, executed by a French painter, and it is also the first known portrait painted from the life that can be said to have been executed in England.

The arrival of Girard of Orléans in England was a notable event in his life, as well as in the history of art; but it still remains to be decided, if it was Girard, who gave the impulse to the budding art of portraiture in England, or if it were not perhaps the more advanced state of the art in England which inspired Girard to paint this fourfold set of portraits. There was certainly nothing in France to rival the beauty of the paintings at Westminster already referred to, and even if French artists began now to supplant English, it is not without some confidence that one might urge both the superiority and the priority of English painting over the early efforts of the French.

The technique of this portrait is characteristic of an age when the art of the painter was not yet dissociated from that of the sculptor, the goldsmith, and the metal-worker. The painter would reckon among the obvious duties of his art the colouring of a monument, the decoration of furniture, the completion of an architectural design in colour, as well as the painting of a retable or votive picture or a portrait.

One of the most notable influences on Western Art during the fourteenth century was the great Sienese painter, Simone Martini, who towards the end of his career was summoned to the Papal court, then established at Avignon, to decorate the Papal palace with paintings. At Avignon Simone met and painted the portraits, so tradition says, of Petrarch and his beloved Laura. From Avignon there emanated an influence which pervaded France, especially in the great centres of Dijon

and Moulins. The Italian influences detected by some in English paintings of this century are probably due to the fame of Simone's paintings at Avignon. King Charles V of France, and the Emperor Charles IV of Germany, two of the personages in the quadriptych of Girard d'Orléans, were ardent patrons of the art in Paris and at Prague. In France the art of illuminating manuscripts was encouraged and developed great beauties, studies of natural objects and portraits being frequently introduced. Capable artists were attracted to the French court from the Netherlands. The Bible given to King Charles V by Jean de Vaudetor in 1372 contains a portrait of the King drawn in 1371, inscribed: "Johannes de Bruges, pictor regis fecit hanc picturam propria sua manu." Girard of Orléans worked to a good old age, and was succeeded by Jean of Orléans, probably his son. To one or both of them has been attributed the famous altar-front, painted on silk, known as the "Parement de Narbonne." Girard's master, King John, had delivered up his son Jean, Duc de Berri, as a hostage in England, who there, while in confinement, lost his heart to an English maiden. For this Duc de Berri Jacquemart de Hesdin executed the famous "Grandes Heures . . . enluminées et historiées de grans histoires," now at Paris, and the "Très Belles Heures Très Richement Enluminées" of the Royal Library at Brussels. For him also was executed the "Très Riches Heures," illuminated by Pol de Limbourg and his brothers. For him also was executed a Psalter illuminated "de la main de Maistre Andre Beaunepveu." Before the end of this century Philippe le Hardi, Duke of Burgundy, had brought to Dijon painters of repute from the Netherlands, such as Jean Malouel and Melchior Broederlam. Philippe, like his brother Jean, had shared his father's captivity in England. In 1377 Richard II, a boy of eleven years old, succeeded his grandfather as King of England. Five years later he was married to Anne of Bohemia, daughter of the Emperor Charles IV. In 1389 Philippe, Duke of Burgundy, sends illuminated manuscripts and other works of art as presents to King Richard and his uncles the Dukes of Lancaster and Gloucester. Richard



was thus in personal contact with the three chief art-centres of northern Europe, Paris, Dijon, and Prague.

If the progress of the arts in England at the close of the fourteenth century may seem to be disappointingly slow, it must be taken into account that the Fine Arts depend on the prosperity of a country as much as on the will and fancy of a prince or the patronage of the Church. England at this period was going through a series of severe convulsions, social, political, and domestic. Richard II succeeded to the throne at the moment of the great conflict of the Church in England with Wyclif and the reformers of religion, who were in little sympathy with, if not in actual hostility to, the developments of the arts, as practised and fostered by the Church. Richard also succeeded to the first great struggle for the possession of land between lord and peasant, and the rise both of the farmer and the labourer to a share in the country's government and a freedom from bondage. The whole social condition of England was already undergoing a course of alteration, when a great disaster happened to the country in the shape of the Black Death, the great visitation of the plague in 1348 which paralyzed the new social movement and produced reaction on the one side and revolt on the other, resulting in a turmoil during which the whole social system of the Middle Age sank in ruins. The nation had hardly recovered from these disturbances before it was plunged into the futile series of wars in France, and the still more disastrous civil war of the Roses in England, in which feudalism was finally wrecked. The way was thus cleared for the establishment of what has been called the New Monarchy, a period which lasted from the days of Edward IV to those of Charles I, during which England was consolidated into a nation under the gradually increasing supremacy of the Crown. During the early stages of this transition literature and the arts had a hard struggle for existence. The churches no longer claimed to hold a monopoly of intellect, and the universities were only saved by the introduction of the collegiate system from possible extinction. The power of the nobles was scattered in frag-

ments on the battlefields of Tewkesbury, Towton, and Bosworth. Nothing remained but the King, who now for the first time found himself the sovereign of a united nation, freed from dynastic struggles and to a great extent from the oppression of foreign warfare.

This power was first exercised by Henry VII, whose accession put an end to the internecine strife which had ravaged and wasted England for fifty years or more. He found the country exhausted, and its exchequers practically empty. Henry VII therefore laid himself out to attract foreigners with their merchandise and money to set his marts at work. He encouraged the civic spirit, as opposed to that of the nobles, though it was long before England could be said to breathe the same civic spirit which inspired the citizen life of Athens, Florence, Antwerp, or Venice. As England needed the foreigner's gold to stimulate the energy of her re-awakening commerce, so she needed the foreigner's art to impel and inform the growing desire for artistic expression. It was therefore the foreign artist whom kings and nobles delighted to honour with their patronage, while the native born artist worked in obscurity. Italy was teeming with surplus artists skilled in decorative sculpture and architecture. Bruges was ready to send over painters practised in the newly developed *technique* of painting, which had been perfected by the Van Eycks. At Ghent, Mechlin, Antwerp, Brussels, and other towns in the Low Countries, at Dijon, Moulins, Lyons in France, at Cologne, Basle, Augsburg in Germany, artists began to cast longing eyes on England, as a land where novelty was always welcome, money was easily to be gained, and competition from artists of the first rank was less likely to be encountered. Unfortunately for England this encouragement of the foreigner had a most repressive effect upon native talent, and played into the fickle hands of fashion and caprice. English authors, dramatists, and artists have never ceased from those days to the present to lament the lack of support for native talent in England. Even in the days of Holbein, the humorous doctor Andrew Boorde spoke of Englishmen as the bold, strong, and

mighty, the women "ful of bewty and decked gaily" but also of their national failing for new and foreign fashions "Now I wyl were this, and now wyl were that, and now I wyl were I cannot tel what!"

Henry VII was too parsimonious to help the arts. Henry VIII was a man of culture and learning, who was lavish in expenditure but rather in rivalry of the Courts of Maximilian and Francis I than from any real love of the fine arts. The death of Maximilian in January, 1519, marked the close of the Middle Age. Charles V, Francis I, and Henry VIII may be looked upon as the pioneers of Modern Europe. Of these three great sovereigns Charles and Francis were enlightened patrons of the arts. Henry VIII cannot lay claim to this distinction. Even Holbein seems to have lived and worked in London for some time before he was discovered and employed by the King. Throughout the reigns of the Tudors it is difficult, though probably not impossible, to trace the progress of native art in England, even under the shadow of the more brightly bedizened banners of the foreigner.

To trace this progress, as far as portrait-painting is concerned, is the object of the present Exhibition.



## PORTRAITS OF RICHARD II

RICHARD II (born 1367, succeeded to the throne of England 1377, died 1400) is the subject of the first known paintings of any importance containing direct English portraiture, apart from such portraits as may have been introduced into decorative wall paintings or into the illuminations of manuscripts. Two undoubted portraits exist of Richard II, which have every appearance of having been taken from the life, the famous diptych in the possession of the Earl of Pembroke and Montgomery at Wilton House, and the equally famous portrait in Westminster Abbey.

The folding diptych at Wilton of Richard II, attended by St. John the Baptist, St. Edward the Confessor, and St. Edmund, King and Martyr, on his knees before the Virgin and Infant Christ, who are surrounded by eleven angels, is well known to students and to the public generally through the fairly accurate chromo-lithographic reproduction issued by the Arundel Society, for which the late Sir George Scharf, K.C.B., compiled and published a minute and elaborate description in 1882. More recently a further description, based on Scharf's, has been published by Captain Nevile Wilkinson in his 'Catalogue of the Pictures at Wilton House.'

The diptych is painted on two separate panels of oak, the frame being part of the same piece of wood as the panel, hinged together and folding flat in the manner of ancient tablets in classical days. These tablets are gilded all over, back, front, and edges. It is clearly meant to be portable, and not to be suspended from the wall. On the dexter panel, speaking heraldically, the King is seen kneeling accompanied by his three patron saints. The King is of very youthful aspect, and wears a rich scarlet gown, with broad hanging sleeves, lined with and embroidered all over in gold with figures of crouching stags, each enclosed in a circle of broomcods. He wears a collar of broomcods round his neck. On his left breast is the



King's favourite badge of the white hart, in enamel. Of the three patron saints St. Edmund is noticeable from his rich blue robe embroidered with birds. On the sinister panel stands the Virgin in a blue robe bearing in her arms the Infant Christ, and surrounded by angels, each of whom bears a wreath of roses, has wings of variegated plumage, and wears a collar of broomcods and the badge of a white hart on the left breast, like that of the King. The background of both panels is polished gold, pounced and stippled with various patterns. On the back of the sinister panel is the shield and crest of the King, bearing the arms of Edward the Confessor, while on the back of the dexter panel is the King's badge of the white hart.

"Upon a careful examination of the diptych," says Scharf, "it appears that the oak was covered with a surface of plaster or gesso, and the red bole was used, above which *every part* of the surface was gilt and highly burnished. On the back, where greater thickness was required, the gesso appears to have been mixed up with hair or fibres of linen. The figures on the front sides of the panel were painted at once upon the gilt surface after it had been burnished, which is manifest where in several places the colour has chipped off."

The portrait of King Richard himself is modelled with extreme care and is evidently taken from the life. It may be inferred from details in the painting that it was painted after his accession to the throne in 1377, and before his marriage to Anne of Bohemia in 1382. It is possible that it was a votive painting to commemorate the King's visit to the shrine of Our Lady in the Pew at St. Stephen's, Westminster, on Saturday, 15th June, 1381, before riding out to Smithfield on his gallant and successful attempt to quell Wat Tyler's dangerous insurrection.

The history of this precious diptych is unknown until the time of Charles I, when it was obtained by Sir James Palmer from Lord or Lady Jennings, and given to the King, who possessed it in 1639, in which year it was engraved by Wenzel Hollar. The painting seems to have been kept

in store and escaped dispersal during the Commonwealth, reverting to the Crown after the Restoration. So little was it valued that it was presented to Sir Roger Palmer, Lord Castlemaine, son of the original donor, and was taken by Lord Castlemaine with him on his embassy to Rome in 1686. Lord Castlemaine's heirs sold it to the Earl of Pembroke and Montgomery, in which family it still remains.

The actual *provenance* of this important painting has been the subject of much dispute. The *technique* is characteristic of the early English school of painting, but at the same time of the early French school, first seen in Girard d'Orléans' portrait of King John of France. Scharf confines himself to saying that the diptych was produced in England and devised for a purpose affecting the King's religious movements. Other authorities from 1857 to the present day attribute it entirely to an English hand and regard it as a proof of the high point of excellence to which English painting has attained. Dr. Waagen and Passavant boldly accepted an Italian origin, Mrs. Jameson, Dr. Carpenter, Sir A. Wollaston Franks, and Sir J. C. Robinson inclined to a Bohemian origin. The most recent criticism tends to accredit the painting to the French school, even if it were actually executed in England. It seems difficult, if not impossible, to separate the diptych of Richard II from that group of paintings, of which examples exist in the altar-front in the Louvre, known as the "Parement de Narbonne," in the small panel of "The Adoration of the Magi," formerly in the collection of Dr. Lippmann at Berlin, and the miniature paintings executed by Jacquemart de Hesdin, André Beauneveu, and others for Jean, Duc de Berri, especially the miniatures in the so-called "Belles Heures du Duc de Berri" in the royal library at Brussels, representing the duke with his patron saints kneeling before the Virgin and Child. Nothing so minutely, so tenderly finished with such sentimental refinement had been produced in England up to this date, not even the paintings in the Palace at Westminster. The intercourse between the courts of Richard II and the French princes was frequent and close, and it is not impossible that

painters may have been summoned from France to England at the time of Richard's coronation or of his marriage in 1382. Such a painter may have executed the paintings of the coronation in the "*Liber Regalis*" at Westminster Abbey, as well as the Wilton diptych.<sup>1</sup>

Richard II is the subject also of the second and perhaps most important example of painting executed in England at this epoch. This is the great full-length seated portrait of Richard II, now preserved in Westminster Abbey, and open to inspection to any visitor. Here again the student must be referred to the article on this and other portraits of Richard II contributed by Sir George Scharf to the "*Fine Arts Quarterly Review*" in 1867. The monumental scale of this portrait, its regal splendour and dignity, its rich colour and ornamentation, have usually led critics to look upon this portrait as perhaps the finest and greatest manifestation of British mediaeval art. The picture is painted on six oaken panels joined vertically; it is executed in tempera and gesso, with a gilt burnished background, over which a stucco diaper background had at an early, but perhaps later, date been added. The date of execution is uncertain. The King is several years older than he appears in the Wilton diptych. On 13th October, 1390, the King visited Westminster Abbey on the anniversary of the Translation of St. Edward, when the King and Queen sat crowned in this Church, with their sceptres in their hands, during the celebration of Mass. The picture may have been painted to commemorate their visit. In 1394 Queen Anne of Bohemia died, and King Richard at once determined to erect a monument in memory of his Queen in Westminster Abbey to carry effigies of the King himself as well as his deceased consort. There are points of resemblance between the painting and the bronze effigy on the Queen's tomb which suggests some connection between the two.

The history of the Westminster portrait is uncertain. It was copied before 1590 in an adaptation made from it for John, Lord Lumley, and

<sup>1</sup> See L. Dimier, "*Les Origines de la Peinture Française*" in "*Les Arts*," vol. iv, p. 17, 1905; Roger E. Fry in the "*Burlington Magazine*," June, 1903.

now at Lumley Castle, in which the King is shown seated, as in the portrait at Westminster, presenting a Charter to Lord Lumley.

The head of Richard II from this portrait was engraved by Elstracke for Holland's "*Baziliologia*," published in 1618. It was probably preserved at Hampton Court Palace, for it was there in the Queen's Gallery as late as the reign of James II, in whose catalogue it occurs as No. 869: "King Richard the Second sitting in a chair, with his crown on his head."

Not long after the date of this catalogue, in 1689, the picture, if it be identical with that in James II's collection, was engraved in 1718 by G. Vertue from a drawing by Grisoni, and was hanging in Westminster Abbey above one of the stalls on the north side of the choir, where it had already in 1723 sustained much injury to the lower portion. In 1733 it was almost entirely repainted in oil colour over the *tempera* by Captain Broome, a picture-restorer and dealer in Westminster. It was then re-engraved by Vertue for Rapin's "*History of England*." In 1786 a large and accurate engraving was made by John Carter for his "*Specimens of the Ancient Sculpture and Painting now remaining in this Kingdom*." It was then hanging in the Jerusalem Chamber at Westminster Abbey, whither it had been removed in 1775. In 1823 it was cleaned by Mr. Charles Muss the eminent painter.

In 1857 it was lent for exhibition to the Manchester Exhibition, and in 1866 to the National Portrait Exhibition at South Kensington. After this Exhibition it was carefully restored by Mr. Henry Merritt under the supervision of Mr. George Richmond, R.A. The treatment was somewhat drastic and comprised the removal of the raised diaper background laid on gesso, which, even if not the original background, must have been added at a very early date, probably by an English artist. A full account of this restoration is given by Scharf. The portrait has since been placed within the *Sacrarium* in Westminster Abbey on the southern side, whence it cannot be removed.

Merritt's removal of the disfigurements added by Broome and other



restorers revealed the original painting, as seen and engraved by Carter. This had the appearance of being the work of an English painter of the time of Henry VII. The removal of the additions of this early period revealed a still earlier portrait with a gold background, ornamented with punctures and other features, which bring the portrait into line with the portrait at Wilton House, the illuminations in the "Metrical History of Richard II" (Brit. Mus., Hist. MSS., 1319) and those in Abbot Litlington's Missal at Westminster Abbey. The gold background is, however, in some places evidently intended to receive the additional ground of gesso and of paint. If it be conceded that the Wilton House diptych is by a French artist, and it be admitted that the Metrical History Manuscript is certainly of French origin, it must also be concluded that the original painting of the Westminster Abbey portrait was by a French artist. The close relations between Richard II and the King of France, Charles V, and with the latter's brothers the Dukes of Burgundy, Anjou, and Berri, have already been noticed. It is with the painters employed by the Duc de Berri that the choice seems likely to be made. Of these were Jean Bondorf of Bruges, Jacquemart of Hesdin, who may have painted the Wilton House diptych, and André Beauneveu of Valenciennes, sculptor to Charles V and miniature-painter to the Duc de Berri.

Mr. S. C. Cockerell<sup>1</sup> has called attention to the resemblances in the Westminster Abbey portrait to the miniatures in the famous Psalter at Paris, executed by Beauneveu for the Duc de Berri. Mr. Roger Fry<sup>2</sup> has called attention to resemblances in the interesting sketch-book by Beauneveu in the collection of Mr. J. Pierpont Morgan, kindly lent for this Exhibition. Froissart, in his "Chronicles," alludes to Beauneveu's works in England, saying of the employment of Beauneveu by the Duc de Berri: "et il estoit bien addressé, car dessus ce Maistre Andrieu n'avoit pour lors meilleur, ni le pareil, et nulles terres ni di qui tant de bons

<sup>1</sup> "Burlington Magazine," x, 126.

<sup>2</sup> *Ibid.*, x, 31.

ouvrages fussent demeures en France ou en Hainaut, dont il estoit de nation, et au royaume d'Engleterre."

The general character of the precious portraits of Richard II, together with the prevalence of French tastes and fashions at Richard's court, indicate that these portraits, if done on English soil, as they probably were, should be attributed to French artists, certainly in the case of the Wilton House diptych, and probably in the case of the portrait at Westminster Abbey, though the possibility of the latter portrait being by an English artist must not be rejected.



## PORTRAIT MINIATURES

So much has been written on the history of miniature painting, and the illumination of manuscripts, and this history was so amply illustrated at the Burlington Fine Arts Club such a short time ago, that it is hardly necessary to dwell upon the general features which marked the progress of this interesting and fascinating branch of the art of painting. The use of portraiture in these illuminations of limnings has lately been the subject of special attention, especially in France. Painting, being really an applied art, is governed and must always be governed by both the material, on which it is applied, and the materials, which are to be applied to the object in question. The first-named material, though of a passive nature, is largely instrumental in governing the composition of the latter materials, the application of which is the function of the artist. For the same reason, therefore, that led a painter to utilize, when covering a large wall space, the processes of fresco or encaustic or tempera, the easel-painter was impelled to seek out a method of applying and forming colours for pictorial purposes better suited for spaces of smaller dimensions, and for work in studios. The illuminator of books in his turn found it necessary to use, while applying his paint to a vellum page, a different kind of paint from the easel-painter. There was, however, no reason why a skilful painter should not be able to practise every kind of painting, and there is particularly no reason for separating the art of the miniaturist from that of the easel-painter. The innovations and improvements, however, in the art of oil-painting, which were introduced by Hubert and Jan van Eyck, so far extended the bounds and capabilities of the easel-painter, that the miniaturist became more and more restricted to his less pliable method until his art became quite distinct from that of the easel-painter.

In the domain of portraiture, however, the art of the miniaturist has

played a conspicuous and important part. In early days this art follows generally the same lines as those of the painter, the sculptor, or the worker in metal. Where portraiture is introduced, it progresses slowly from a series of mere conventions to certain fixed types. By degrees the human element begins to break through, as in the other arts, and the desire to imitate and reproduce real nature begins to make itself felt. Portraiture, being for so long a time the appanage of royalty or persons of exalted rank, lent itself easily to that form of flattery which can be conveyed by the means of consecration or dedication. Such use was made of it in quite early days, when the art of painting had not released itself from conventions or types. When the intellectual study of nature began to assert itself, and in the domain of the portrait-painter to call for something more than a superficial resemblance, the miniature-painter, or limner, was quick to avail himself of the opportunity so far as the limitations of his scope and materials gave him liberty to do so. The restrictions of space and material led the miniaturist to certain conventions, which were in their turn derived from the worker in metal or the weaver. Portraits, conventional and otherwise, were relieved on flat gold backgrounds, themselves pierced or pounced with patterns akin to those on metal. The rich curtains, or cloths of state, which were an essential asset of regal panoply, were reproduced in elaborated diaper patterns in many cases filling the backgrounds. The sense of perspective or atmosphere was absent from these early attempts of portraiture. On these lines the painting of portraits in illuminated manuscripts became largely developed in the time of Charles V, King of France, and his brothers, Louis of Anjou, Philippe of Burgundy, and Jean, Duc de Berri, under whom the art of illumination in the hands of French or Franco-Flemish painters reached its highest point. The immense advance in the observation of nature, together with the improvements in the art of painting inaugurated by the painters of Flanders and Hainault, soon permeated the art of the painter at Paris and other centres of life in France. If it be accepted that Hubert van Eyck began his career as an illuminator of



manuscripts as in the case of the famous "Livre d'Heures" executed for William IV of Bavaria and his daughter Jacqueline and destroyed by fire at Turin, the progress of the art is easily explained so far as France and the Netherlands are concerned.

In the manuscripts illuminated for King Charles V, the advance in the art of portraiture is very clearly marked, for this King's familiar features are recorded in the paintings, great and small, with a fidelity which denotes more than mere superficial observation.

In England the art of the miniaturist had at one time maintained a very high degree of authority, as was seen in the recent Exhibition, but in the fourteenth century, whereas the art in France and the Netherlands made such a remarkable advance, in England it seemed to recede, as the illuminated manuscript began to be in less demand.

It has already been stated that it is difficult to attribute the existing portraits of Richard II and his time to a purely English origin. The same may be said of the manuscripts. One, however, executed about the close of the fourteenth century, was certainly executed in England and by an English artist. This is the Salisbury "Lectionarium" or rather the pages which survive in the British Museum, which has as frontispiece the portrait of John, Lord Lovell of Tichmarsh, receiving the book from its maker, one John Siferwas. This portrait shows a great advance in the interpretation of character. Siferwas was the illuminator employed on the famous Sherborne Missal in the possession of the Duke of Northumberland. In this manuscript, which was executed for the Bishop of Salisbury, and the abbot of Sherborne Abbey about 1400, Siferwas appears as a Dominican friar, whose portrait is introduced several times into the illumination, together with that of the scribe John Whas, a monk. Siferwas or Siferwast being the name of an old English family, it may be assumed safely that John Siferwas was of purely English extraction.

Among other portraits in English MSS. of the fifteenth century may be noted the well-known portrait of Geoffrey Chaucer, painted by Occleve in

a manuscript of "De Regimine Principis," now in the British Museum (Harl. MSS., 4866). In the text of this manuscript Occleve distinctly alludes to the importance of portraiture for preserving the memory of friends, saying of Chaucer:

I haue heere his lyknesse  
Do make to this ende in sothfastnesse  
That thei may haue of him lest thought and mynde  
By this peynture may ageyn him finde.

In the British Museum also are the portraits of Occleve himself presenting his book to Henry V (Arundel MSS., 38), and of John Lydgate, poet, presenting his book to Henry V (Harl. MSS., 2278).

The portraits in English manuscripts of the fifteenth century are otherwise very scanty and unimportant, but as the art of the limner of manuscripts began to perish with the invention of printing and the advance of easel or panel painting, this small though important section of the limner's art concerned with portraiture held its ground and gave birth eventually to a branch of the art which will always be identified with England, and in which English artists were in the future to reign supreme.

Like all other advances in the art of painting, the gradual evolution of the art of portrait-painting in miniature and its separation from the mere decoration of books are scarcely perceptible. It was probably due mainly to a change of fashion. Who first, so to speak, cut out a portrait in miniature from an illumination, and inserted it in a jewelled or ivory case or picture-box, it is impossible to surmise, but such a caprice, once started, was likely quickly to become popular. Portraits executed in so small a compass required particular skill, and called for the most exact and minute execution on the part of the artist, who thus took the place of the former miniaturist and even inherited the name.

Early in the sixteenth century this new art began to come into fashion. Each of the great schools contributed to its development, the school of Bruges through Simon Binninc and his daughter Levina Terlinck, who

was employed as a painter in the royal household from the days of Henry VIII to those of Elizabeth, the school of Ghent through Lucas and Gerard Hoorenbault and the latter's daughter Susanna, whose work pleased Dürer so much that he purchased a specimen from her in person, and the French school through Jehan de Perréal of Lyons and Moulins. All of these three streams of influence were probably instrumental in turning the mind of Hans Holbein to this branch of painting for which he was by genius and by special training so admirably well fitted, and of which he was the first great exponent, the greatest that the world has yet seen, as will be seen from the admirable examples of his portrait miniatures, which have been kindly lent to this Exhibition.



## EARLY PAINTERS IN ENGLAND BEFORE HOLBEIN

WHEN trying to trace the history of painting in England, it is necessary to survey the situation of the art of painting in those countries which were nearest to England geographically and through which most communications with England had to pass. As at this early date commerce was to a great extent water-borne, the intervening sea must not be looked upon as any obstacle to interchange of wares, either in person or by agent.

Taking the Netherlands first we find that by the middle of the fifteenth century, when painting seems to take a fresh lease of life in England, the great artistic importance of Bruges had begun to wane. The Van Eycks and their immediate school were passing away, and beyond the enormous benefits rendered by them to the technical side of the art of painting, this school seems to have had little or no influence in England. The precious portrait of Edward Grimston, painted in 1446 by Petrus Christus, and kindly lent to this Exhibition by the Earl of Verulam, was painted out of England while Grimston was on an embassy to the Duke of Burgundy for Henry VI, and therefore cannot really be included as part of the history of English art. The fact that this remarkable portrait should apparently have had no effect upon the style of painting in England points either to the absence of a native school, or to such a school, if it did exist, being entirely subjected to some more powerful influence. The same may be said of the important triptych by Hans Memlinc, lent by the Duke of Devonshire, which contains the portraits of Sir John and Lady Donne. This painting was executed in 1468, and is one of the earliest works of Memlinc, so that it is interesting to note that, in spite of this great painter's reputation, his influence does not seem to have spread to England.



Commerce with England seems to have been chiefly transacted through Antwerp. Antwerp was at this date under the artistic hegemony of Quintin Massys, and here again we find no traces in English art of the period of this most powerful and interesting personality. It is quite possible, and though it remains to be proved, that in the last quarter of the century Jenin Gossart of Maubeuge may have come from Antwerp to England, but if so he could not have stayed for long, and he certainly executed no paintings of first-class importance in this country. During the sixteenth century Antwerp was to send many artists to England, but in the fifteenth century neither King nor church, nor the state, nor private enterprise, seem to have offered sufficient inducement to the leading painters of the Netherlands to seek their fortunes in England.

We are, however, on different ground when we approach that district in which art and geography cease to go hand in hand. In the provinces of Hainault, Picardy, and Artois, a quite definite school of painting was growing up, which cannot be ascribed to any national distinctions, such as are implied usually by the words French or Flemish, and can only be described as Franco-Flemish, for want of a better word. This district comprised important centres of commerce and religion, such as Tournay, Valenciennes, Douai, Arras, and Amiens. If we bear in mind that part of the district, now French territory, which was then bounded by this sphere of influence, was at that date part of the English kingdom it is not surprising to find that it is difficult to separate the painters who worked in England from those who worked at Tournay or at Amiens. Geographically the boundary between England and France was at that date not the sea, as at the present day, but a mere artificial frontier line, such as now divides France from Belgium. The history of this early school of Franco-Flemish painting has been investigated lately by French students, such as M. Dimier and the late M. Bouchot, and in view of its close and inseparable alliance with the Flemish schools by such learned investigators as Mr. Weale, M. Hymans, M. Hulin de Loo, and Dr. Max Friedländer. It remains to be seen if, in making a

complete survey of the situation, it be not necessary to take in England as part and parcel of the same artistic territory. So little is really known of the early history of painting in France, so few are the examples, that it is not surprising to find that the late M. Bouchot, with a fervid enthusiasm for everything which could possibly be called French, M. Dimier with a strong prejudice in favour of the Renaissance as against the Middle Ages, and M. Hulin de Loo with a sympathetic glance at French art through Flemish spectacles, are as yet in profound disagreement upon the main questions which have arisen. All, however, agree in the importance given to certain artists, whose names are now becoming well-known, if their actual works are the subject of controversy, Bourdichon, Jacques Daret, Jehan Perréal, Jean Fouquet, and Jean Clouet. Of these the most likely to have affected the trend of art in England were Daret and Perréal.

Jacques Daret was a native of Tournay, and a junior contemporary of the famous Roger de la Pasture, or Van der Weyden. Roger was one of the most powerful influences in European art, but, like the Van Eycks and Memlinc, he seems to have had no influence on art in England. Daret, on the other hand, was one of that notable group of painters who was employed at Bruges in 1468 at the marriage of Charles the Bold, Duke of Burgundy, with Margaret of York, sister of King Edward IV, and so brought into contact with England. Among this group also was Hugo van der Goes, who is now generally accepted as the author of the great paintings, now at Holyrood Palace, painted for Sir Edward Bonkyl.

Jehan Perréal, who seems to have been usually known as Jehan de Paris, was a native of Lyons, and about 1500 enjoyed the greatest repute of any painter in the North of France. The following facts may be accepted about Perréal:

He was a painter of portraits at Lyons as early as 1483. He was employed by Pierre, Duc de Bourbon, and his wife Anne de Beaujeu at Moulins, and is probably the painter of their portraits in 1488, and that of

their daughter, Suzanne. He has also been identified with less certainty with the so-called *Maitre de Moulins*.

He was attached officially as painter to Charles VIII, and to his successor, Louis XII.

At the time of the marriage of Louis XII with Princess Mary Tudor, Perréal was sent over to England to design the new queen's toilettes.

In 1502 or thereabouts he designed the tomb of Francis II, Duke of Brittany, at Nantes.

If Jehan de Paris be the author of the set of miniatures of the *Preux de Marignan* in the manuscript of Caesar's "*De Bello Gallico*" at Paris, he may be credited with being one of the pioneers of portrait-painting in miniature, and is perhaps the author of some of the early portraits in miniature of King Henry VIII before the time of Holbein. Other authorities attribute the portraits of the *Preux de Marignan* to Jean Clouet on the strength of the drawings attributed to Clouet, which correspond to the miniature-paintings in question.

There is, however, sufficient evidence to show that portrait-painting was practised by native English artists by the middle of the fifteenth century. Several examples by different hands are shown in this Exhibition, such as the portrait of Sir John Fortescue, the early portraits of kings from the Society of Antiquaries, and the admirable little portrait of Henry VII, lent by Earl Brownlow. Another good example is the portrait of the Lady Margaret Beaufort, lately purchased for the National Portrait Gallery. Some of the remains of English art are due to the practice of painting panels of wainscoting in rooms which has been alluded to in the Introduction as being of very early date. When the parlours and other rooms were altered or destroyed, the panels containing such portraits were often preserved, and many fragmentary examples of such series of royal portraits have been preserved to the present day, though in no case has any series survived which can be called complete in itself. Such a series exists at Windsor Castle, unfortunately not available for exhibition, which is made up of divers

ingredients, of very varying merit. A few, but only a few, of the portraits at Windsor can claim to be original portraits, and are to be found in the inventory of the royal collection of pictures at Westminster taken in 1542 for Henry VIII. The Palace of Westminster had from the days of Henry III been adorned by successive monarchs with portraits of English sovereigns, such as have been described in the paintings formerly in St. Stephen's Chapel. Possibly some of the old portraits on panels still existing at Windsor Castle may have been painted for some panelled room in the reign of Henry VII, for Henry VIII began to rebuild the Palace of Westminster in 1532. In such a case these portraits would rank as early and important examples of English painting. The series of portraits in the royal collection seems to have been the source from which copies of early sovereigns were derived.

The English portraits at Windsor which remain, and which seem to belong to an earlier date than Henry VIII and can be identified in the aforesaid inventory, are as follow:

1. King Henry V. [Henry the V, protected by a curtain.]
2. King Henry VI. [Henry the VI, with a curtain.]
3. King Edward IV. [Kynge Edwarde the iiij. with a curtain.]
4. King Richard III. [Kynge Richarde the Thirde, with a curtain.]
5. Queen Elizabeth of York. [Quene Elizabethhe, with a curtain.]
6. Arthur, Prince of Wales. [Prince Arthurre, wearing like a redde cappe with a brooch upon it and a collar of redde and white rooses.]

The portraits of Edward III, Richard II, Henry IV, Elizabeth Widvile (two), Edward IV (2nd portrait), and Henry VII, at Windsor Castle do not appear to be original portraits like those specially mentioned.

A valuable portrait of Arthur, Prince of Wales, painted in the same manner as the Windsor portraits, is in the collection of the Earl of Jersey at Middleton Park.

The portraits thus mentioned present certain common features. They are painted on panel with a gesso ground, and they have in each case a



floriated diaper background, which connects them with the earlier paintings of the English School, and to some extent with the earlier French portraits. The series of portraits which was probably painted for the Palace of Westminster seem to have been the prototype for other series. One such series was in the Palace at Greenwich, and portions of this series are also at Windsor. Another important series of royal portraits of this class belongs to the Marquess of Bath at Longleat. Unfortunately no complete set of portraits of this description has been preserved in its original entirety, but speaking generally such portraits of kings and queens are very rough work of the sixteenth century, and cannot compare in excellence with those mentioned at Windsor Castle. A series of portraits of the Kings of Scotland, similar to those mentioned above, is in a private collection at St. Andrews in Scotland.

No portrait of King Henry IV was in the royal collection in early days. The earliest known seems to be that from Hampton Court in Herefordshire, lent to this Exhibition by the Earl of Essex. In spite of strong local tradition, it is difficult to believe that this painting can be contemporary with Henry IV and of older date than the portraits at Windsor.



## THE PAINTER-STAINERS OF LONDON

THAT the art of painting was in full practice in London when Henry VIII came to the throne is shown by the foundation of the Paynter-Stayners' Company, and the institution of the office of Serjeant Painter to the King.

The first holder of this office was an Englishman, John Browne by name, citizen and paynter-stayner, and eventually alderman and sheriff of London. He was appointed King's Painter in December, 1511. The duties of this office were various, as may be seen from the following items. In October, 1519, Browne was employed to gild and garnish the roofs of the building at Guisnes; in 1520 at a Masque, held at New Hall, to beat and put on the scales of gold and silver on the garments and for the beating and the gold and silver on the children's garments and bonnets, etc.

In 1528 he had to provide tabards for the heralds.

There is no evidence to show that Browne or his successors to his office were employed to paint portraits. If they were so employed, it was probably only from a superficial and decorative point of view. John Browne made his will on 17th September, 1532, which was proved by his widow on 2nd December following. The will contains most important details for the history of painting in England. Omitting any details of merely family interest, as those relating to his very considerable property, he mentions the Paynter-Stayners as an existing Company, and the overseer of his will was Richard Calard, paynter-stayner. As early as 1505, John Browne, then styled paynter-stayner, purchased a piece of land in Trinity Lane, which just before his death he conveyed to Richard Rypyngale, Richard Laine, Thomas Alexander, John Hethe, Richard Gates, Andrew Wright, Thomas Crystyne, William Lucas, William Hauntlowe, and Robert Cope, all citizens and paynter-stayners. On this land Paynter-Stayners' Hall was built. A portrait of John Browne is preserved by the Paynters-Stayners' Company.

The painting itself is not earlier than the late seventeenth or the eighteenth century, but it is evidently founded on an older and contemporary portrait, which has unfortunately perished.

Of the painters mentioned in John Browne's will, Andrew Wright succeeded him as Sergeant Painter. The only thing known of him seems to be that he painted the King's barge. He, however, made his will in March, 1543, which was proved on 29th May following by his widow. In this will he mentions his son Christopher, who was also a paynter-stayner, and leaves to him all his utensils for a painting of "pyncke" at Cowden in Kent, pink being at this time a trade term for a staining material. Andrew Wright seems to have been succeeded as sergeant-painter by Anthony Toto, the Italian painter. John Hethe, another paynter-stayner, made his will in 1552, and bequeathed to his son Lawrence, "all my moldes and molded workes that I served the Kinge withall," and to my elder son Lancelot, all the utensils belonging to 'Payntour's crafte.'" He desired "nothing in my hall to be moved, as tables, tresselles, stoles, portalles, virgynalls, hangynges, targettes, pictures in tables, so long as my said wife dwell in the house."

It is noteworthy that all these paynter-stayners were extremely wealthy for their time. This wealth can hardly have been gained from devotion to the painter's art, but rather to painting as a craft. The duties of a Serjeant Painter remained much the same down to the seventeenth century. The *pictor serviens* must therefore be carefully distinguished from the Court-painter. The allusion to *pictures in tables* in the will of John Hethe rather suggests that these paintings were not of Hethe's own making.



## JENIN GOSSART OF MAUBEUGE (JAN VAN MABUSE)

AN early tradition has credited Jan van Mabuse with being the pioneer of portraiture in England during the reign of Henry VII. The career of Jan, or Jenin, Gossart has recently been investigated by such historians of Flemish art as Weale, Hymans, Hulin, and Friedländer, from which investigations the following facts have been established.

Jenin Gossart was born at Maubeuge in Hainault about 1470, or according to some accounts about 1465. Of his early life and training nothing is known, though it is possible that he visited Italy and Sicily. In 1503 he was admitted as "Master" in the Guild of St. Luke at Antwerp, and is described as Jennyn van Henegauwe. In a few years he seems to have been settled at Antwerp, where he had pupils. In 1508 he went to Italy in the train of Philippe of Burgundy, afterwards Bishop of Utrecht, an illegitimate son of Philippe le Bon, Duke of Burgundy, and remained there until 1514, when he returned to Antwerp. He then entered, for a time, the service of Margaret of Austria, Regent of the Netherlands, at Mechlin. Subsequently he was settled for a time at Middelburg about 1528, and then at Utrecht in the service of his former patron. In 1533 or 1534 he died at Antwerp.

In his early work Gossart shows first the influence of Memlinc and Gerard David, and then that of the great Antwerp master Quentin Massys. During his residence in Italy he was strongly influenced by Leonardo da Vinci, and his later works are for the most part executed under Italian influence.

The connection of the name of Mabuse with English art seems to be chiefly due to the identification of a well-known portrait group of three children, the original of which was in the collection of Henry VIII, and is



now at Hampton Court Palace, with three of the children of Henry VII, whereas they have been identified with certainty as the portraits of three children of the King of Denmark. If Gossart came to England at all, it must have been before 1503. Various portraits of Henry VII have been attributed to his hand, but there is no case in which the portrait has the evidences of Gossart's very marked and powerful personality. It is possible that the altar-piece formerly at Strawberry Hill and now at Sudeley Castle may be a work by Gossart of his early period. This was almost entirely repainted in the seventeenth century, but one figure, which is more untouched than the others, is possibly a portrait of Henry VII. It can hardly be compared with the great painting by Gossart of "The Adoration of the Magi" in the collection of the Earl of Carlisle at Naworth Castle.



## HANS HOLBEIN IN ENGLAND

It is not difficult to trace the reasons which led to the first visit of Hans Holbein, the younger, to England.

In 1516 the young Holbein removed from Augsburg, his native town, to Basle, where he obtained immediate employment, being at once employed on portrait-painting by the burgomaster, Jacob Meier, and by the Amerbachs. The elder Amerbach had been instrumental in bringing the printer Froben to settle in Basle, and with the young Bonifacius Amerbach, Holbein seems to have been on terms of great friendship. Froben at once employed Holbein to design borders and title-pages for books, and a border so designed by Holbein was used by Froben for one of Erasmus's works, issued in 1516 and 1517, and again for an edition of Sir Thomas More's 'Utopia,' issued in 1518. Another design was utilized by Froben for More's 'Epigrammata,' issued in 1520. So early in life was Holbein brought into contact with Erasmus and More.

In 1520 Holbein seems to have determined to settle permanently at Basle, for in that year he was admitted to the guild of painters and took up citizenship with all due formality.

In 1521 Erasmus removed from Antwerp to Basle. In view of the close relations between Erasmus and Froben, it may readily be assumed that the writer would quickly get to know something of the young artist, whose designs had done so much to help the publication of Erasmus's writings and those of his great friend in England, Sir Thomas More, with whom he was in frequent correspondence. Holbein meanwhile married a widow, Elizabeth Schmid, with a young son, and became himself the father of a son, Philipp. Although he received some important commissions from the Town Council at Basle, the scale of pay was low, and the expenses of life no doubt tended to increase. Holbein evidently consulted Erasmus as to the possibility of

obtaining better work and pay in England under the lavish rule of so brilliant and already famous a King as Henry VIII. This was communicated by Erasmus to Sir Thomas More, but the latter's reply in December, 1525, was not very encouraging, though he promised to do something for the painter. Holbein's mind was evidently made up, for after painting a portrait of his wife and family, he obtained two years' leave of absence and started off from Basle for England. On his way Holbein stopped at Antwerp, where he, no doubt, presented a letter of introduction which Erasmus had given him for Erasmus's friend Peter Gillis (Aegidius), containing a further introduction for the painter, Quentin Massys, who had painted Erasmus and Aegidius in companion portraits a few years previously. Erasmus speaks of Holbein as *insignis artifex*, and adds "*hic frigent artes, petit Angliam, ut corradat aliquot Angelatos.*"

It is important to note that Holbein's visit to England was due to his own initiative and not to any invitation from any other person. It is clear that the patronage of the arts in London was considered by Holbein more likely to be favourable than it was at Basle. The circumstances also show the difference between the patronage of the arts by a jovial monarch, who brooked no opposition and kept no accounts of expenditure himself, and that of a town council, cashier of the strings of their own purses, and governed too frequently not only by the force of their own prejudices, but also by the desire to resist the prejudices of those with whom they did not happen to agree. It need not be doubted that on his arrival in London Holbein was received under the roof of Sir Thomas More's house at Chelsea. From Peter Gillis, no doubt, he received also an introduction to Nicolas Kratzer, the King's German astronomer, who had resided for some time at Antwerp before settling in England. Sir Thomas More, however, wrote to Erasmus to say that his painter was a wonderful artist, but that England might not prove so fertile as he had hoped.

The relations between Holbein and the family of Sir Thomas More are well known and need no detailed account here. More seems to have

kept his word to Erasmus that the painter should not find England barren by employing Holbein to draw the heads of himself and his family, which are preserved in the matchless series of drawings by Holbein now at Windsor Castle. From these studies Holbein composed that famous family-group, of which the original sketch was sent by More to Erasmus at Basle, where it still remains. Of the various painted versions of the group only one, that which descended from the Roper family to that of Winn at Nostell Priory, can claim any actual affinity to the handiwork of Holbein himself. The well-known portrait of Sir Thomas More, belonging to Mr. Huth and kindly lent to this Exhibition, is painted by Holbein after his own drawing, and to him, perhaps, may be credited the much-damaged portrait of Margaret Roper, lent by Lord Sackville, which has hung for so many years at Knole under the false name of Catherine of Arragon.

While under More's protection Holbein enjoyed the patronage of the leading personages at the Court of Henry VIII. William Warham, Archbishop of Canterbury, might be a shadowy name in history but for the drawing by Holbein at Windsor Castle, and the portraits founded on it in the Louvre at Paris, at Lambeth Palace, and at Ditchley. Sir Henry Guldeford, K.G., Comptroller of the Household to King Henry VIII, would hardly be known were it not for the series of portraits of himself and his wife from Holbein's pencil and brush. It was Sir Henry Guldeford, no doubt, who obtained for "Master Hans," if he be Holbein, a share in the decoration of the banqueting house erected at Greenwich in February, 1527, to celebrate the visit of the ambassadors from Francis I of France. John Fisher, Bishop of Rochester, so tragically associated with Sir Thomas More a few years later, lives, as an ascetic saint, in the drawings by Holbein. Thomas and John Godsalue, father and son, are typical Englishmen of the time, as seen in their double portrait at Dresden, and the drawing of the elder man at Windsor Castle. At Windsor, too, of this date, are the drawings of Sir Thomas and Lady Elyot. Nicolas Kratzer, the astronomer, whose portrait Holbein painted in 1528, was



the centre of that little group of foreign residents, with whom Holbein was so much associated on his second visit to England.

This group of portraits is one of the landmarks in the history of painting in England. It marks the culmination of a period. The costume, aspect, and character of the persons portrayed show the sobriety and dignity which had been handed down from the reign of Henry VII. The Court of Henry VIII had not yet begun to copy the habits and costumes of the Court of François I.

In 1529 Holbein was obliged to return to Basle to fulfil his duties as a citizen and burgher of the town, by the rules of which he was debarred from entering the service of any foreign prince. The condition of Basle, so far as art was concerned, was worse than when Holbein left it, for a religious war had broken out, an iconoclastic outbreak had destroyed every work of art which it could reach, and most of Holbein's friends had left. Froben was dead, Erasmus was at Freiburg in Breisgau, where Holbein visited him. For about two years Holbein remained at Basle, but employment was scanty and ill paid, and, if report be true, his family ties were rather irksome than binding. Towards the end of 1531 he was on his way back to England. Here, however, his former patrons were no longer accessible. Warham and Guldeford died in 1532. More had been made Lord Chancellor, but was out of favour with the King, and so was Fisher. Holbein now was received and entertained by the German merchants of the *Stahlhof*, on the banks of the river Thames within the precincts of which he could be free to exercise his art. The series of admirable portraits of the German merchants who sojourned under this hospitable roof during Holbein's residence there, are among the most notable achievements of portrait painting. Holbein was present at the festivities connected with the marriage and coronation of Anne Boleyn in 1533, and designed a pageant of "*Parnassus*" for the merchants of the *Stahlhof* on the occasion of the coronation procession. Anne Boleyn herself seems never to have sat to Holbein. That year he painted the well-known portrait

of Robert Cheseaman, which was removed by William III to the Hague, where it still remains. Holbein's associates at this time were chiefly foreign residents, such as Kratzer, the astronomer, Cornelius Heyss, the goldsmith, and Nicholas Bourbon, the French poet. It was probably through Bourbon that Holbein was introduced to the French envoy, Jean de Dinteville, and George de Selve, Bishop de Lavaur, and painted in 1533 the famous double portrait of "The Ambassadors," now in the National Gallery. This portrait no doubt led to the portrait of another French envoy, Charles Solier, Seigneur de Morette, which portrait is now at Dresden, and with these must be linked in style of decoration the fine portrait of Sir Nicholas Carew, lent by the Duke of Buccleuch. Holbein does not appear to have been employed at court until the fall of Anne Boleyn and the rise of Jane Seymour. He painted Thomas Cromwell, but not Wolsey or Cranmer. It was probably the portrait of Jane Seymour which brought him into favour with King Henry VIII, and obtained for him, in 1537, the royal commission for a great painting on the wall of the privy chamber of the King's new palace at Whitehall representing Henry VIII and Jane Seymour, with the King's parents, Henry VII and Elizabeth of York. This painting perished in the fire of 1698, but half of the composition is preserved in the original cartoon by Holbein, lent to this Exhibition by the Duke of Devonshire. The small portrait of Henry VIII, lent by Earl Spencer, shows the King at the same date, and was probably a companion portrait, possibly a diptych, to one of Jane Seymour. The Queen's portrait on a larger scale is now at Vienna, but a version of it has been lent to this Exhibition by Lord Sackville. From this date, during the few remaining years of his life, Holbein remained in the service of the King, for whom he is said to have painted other subjects at Whitehall, including a "Dance of Death." He had a painting room in the Palace at Whitehall, probably over the gateway, which was long known as Holbein's Gate, and there is no need to discredit the story, handed down by Van Mander, of Holbein throwing downstairs an English nobleman who had forced his way into Holbein's room, and

who, on complaining to the King, was told by the King that he could make seven yokels into seven earls, but seven earls would not make a Holbein.

In 1538 payments to Hans Holbein begin in the accounts of the royal household, when he was receiving a salary of £30 a year. In this year, as is well known, Holbein was sent to "high Burgoney" to paint the portrait of the young widowed and eligible princess, Christina, Duchess of Milan. From the Netherlands he returned to Basle, where he was received with great honour as the servant of Henry VIII. So much impressed were his fellow burghers at Basle, that, through their burgomaster, Jacob Meier, they gave Holbein special permission to be absent from Basle for two years, and to be employed by foreign kings, princes, and others, in France, England, Milan, or the Netherlands, so long as he did not settle anywhere and returned at the end of the prescribed period. They even agreed to support his wife until his return after the two years. Holbein, however, never returned to Basle. He took his son, Philipp, to Paris and apprenticed him to a Basle jeweller, Jacques David, and probably never saw his wife again. He was now the leading painter in London, and most of the distinguished ladies and courtiers were drawn or painted by him. In the latter part of his life he turned his hand to portraits in miniature and quickly brought that branch of painting to a prominence which the older limners had not attained.

In July, 1539, Holbein was sent into "the parties of High Almayne," otherwise the Duchy of Cleves, to draw portraits of the Princess Anne of Cleves and Lady Amelye her sister. He must have been in frequent employment up to 1541, which was a prolific year, and in which the great painting of the 'Henry VIII giving a Charter to the Barber-Surgeons' Company' was commenced. In the autumn of 1543 the plague broke out in London. On 7th October Holbein made his will, and on 29th November administration of his effects was granted to his executor. He resided in the parish of St. Andrew Undershaft, and is said to have been buried in the neighbouring church of St. Catherine Cree.

Hans Holbein, though he must have had assistants to help him in his

work at Whitehall, had no direct pupils and founded no school. Imitators he had, and perhaps rivals, but no painter has been handed down to posterity as the pupil of Holbein. Holbein came alone to England on his own venture. He never abandoned his citizenship of Basle or his intention to return there to fulfil his duties to his fellow burghers and his family. It would seem moreover that, when Holbein was once established in the service of the King of England, he deliberately ignored his promises to the burgo-master of Basle, and left his wife to her fate and to the goodwill of the burghers. The children mentioned in his will could hardly have had Elizabeth Schmid for their mother.

Holbein's unexpected death must therefore have left an almost complete blank in the ranks of painters in London. Lucas Hoorenbault, Gerard of Treviso, probably Joost van Cleef, had predeceased Holbein or followed him quickly to the grave. Who then took his place and carried to completion the works on which Holbein must have been engaged? Gerlach Fliccius seems to have been ready to step into the vacant place, but his portraits are akin to Holbein more in their German feeling than in their actual execution. It is rather to Paris and the Franco-Flemish school that one must look for the painter of the later portraits of Henry VIII, the portraits of the Princesses Mary and Elizabeth, and the boy-prince Edward, which are based upon the work of Holbein. The Court of François I was so full of artists that some could easily be spared to take up work for Henry VIII in England. That king is not likely to have relaxed in his rivalry, political and artistic, with the *debonnaire* King of France. Antwerp was ready to send over any number of clever picture-makers, though painters of the calibre of Antonio Moro did not readily shift their quarters, except by direct royal command or invitation.





### JOHANNES CORVUS (JAN RAF OR RAVE)

ONE of the earliest known contemporaries of Holbein in London was Johannes Corvus, whose identity is known from two important portraits, one of Richard Foxe, Bishop of Winchester, founder of Corpus Christi College, Oxford, where the original portrait is still preserved. In 1723, when Vertue engraved the portrait, it was still in its old frame, coloured in imitation of red marble with veins of green, and bearing the inscription, "JOANNES CORVUS FLANDRUS FACIEBAT." Unfortunately this frame was replaced in 1820 by a showy gilt frame, designed by Wyatt, and the precious document of the old frame perished. No less than four copies of the portrait are at Corpus Christi College; one, much damaged, is in the National Portrait Gallery, and another, formerly at Condover, belongs to the University of Cambridge. A similar frame, with a similar inscription, was formerly fitted to a portrait of Princess Mary Tudor, sister of Henry VIII, which belongs to Mr. H. Dent-Brocklehurst, at Sudeley Castle, and has been kindly lent for this Exhibition. The old frame has, however, also given place to a new one. From the inscription on this portrait it appears that it was painted in 1532. A similar manner of painting is to be found in a series of portraits of Princess Mary Tudor, daughter of Henry VIII, including that in the National Portrait Gallery, dated 1544, with which should be compared that in the Ashmolean Museum, Oxford, lent to this Exhibition, and the full-length portrait of a Tudor princess, belonging to Mrs. Booth of Glendon, where it bears the name of Catherine Parr. If these be also by Corvus, he can safely be identified with the following entry in the Privy Purse Expenses of Princess Mary: "1544. It<sup>m</sup> p<sup>d</sup> to one John that drue her Grace in a table vii." To this group of portraits may be added the portrait of Henry Grey, Duke of Suffolk, in the National Portrait Gallery.

The painter, Johannes Corvus, may be safely identified with one Jan Raf, or Rave, who was admitted to the Guild of Painters at Bruges in 1512, and with the "Jehan Raf, peintre de Flandres," who in 1532 painted for François I, "une carte ou est figurè les villes et pays d'Angleterre," and in 1534 "ung pourtraict de la ville de Londres dont il a ci-devant fait présent au dict Seigneur." These entries show that Jean Raf was sent to England from France, possibly more than once. The fact that no portraits are attributed to him in England between 1532 and 1544 may be accounted for by his return to France during the supremacy of Holbein, after whose death he found an opportunity of establishing himself at the English Court.

Another Jean de Rave was a leading maker of tapestry at Brussels in 1465.



## GERARD AND LUCAS HOORENBULT (HORNEBOLT)

THE family of Hoorenbault belonged to Ghent, and from a very early date, from 1414 onwards, the name appears in the list of masters of the Guild of St. Luke in that town.

François Hoorenbault, who was sub-dean in 1495, had four sons admitted masters of the guild; Michel in 1492, Jean in 1511, who was dean in 1524 and 1530, Lucas in 1512, who was sub-dean in 1525, and Jacques in 1513, sub-dean in 1526. Another Lucas was admitted in 1533, and was sub-dean in 1539, and a Lucas, the son of Lucas, was admitted in 1534. The name Gerard Hoorenbault does not occur in the lists. In the communal accounts for 1510-11 are payments to Gheraerd Hurrebaut, scildere, for a plan of part of the town of Ghent and its neighbourhood painted by him. This Gerard was held in high estimation as a painter at Ghent. He painted altar-pieces for the Abbé Liévin Huguenois of S. Bavon, designed vestments for that church, and was employed as an illuminator of books by Margaret of Austria at Antwerp and Mechlin. While at Antwerp in 1521 he met Albrecht Dürer on the latter's journey to the Netherlands.

It is possible that Gerard Hoorenbault is identical with "Gherardo da Guanto," who contributed to the famous Grimani breviary at Venice, although this miniature-painter is usually identified with Gerard David, Gerard Hornebolt, or Hoorenbault, was married before 1517 to Margaret Svanders, daughter of Derick Svanders and widow of Jan van Heerweghe. This Margaret died at Fulham in England on 26th November, 1529, and a memorial brass was erected to her memory there, stating that she was a native of Ghent, and by Gerard Hornebolt, a most noted painter of Ghent, was the mother of Susanna, wife of John Parker, keeper of the robes to the

King. Susanna, the daughter, was with her father at Antwerp in 1521, and Dürer praises her skill in miniature-painting, and purchased an example from her. The names of John Parker, Luke Hornebaud (or Hornebolte), and Gerard Hornebaud occur simultaneously in the accounts of the royal household, Luke as early as 1526. Luke was in receipt of a higher salary than the said Gerard, and must therefore be regarded as of more importance. Gerard Hoorenbault was dead at Ghent in 1540-1, when his son Joris was served as his heir. There is no actual evidence that it was this Gerard who came to England. Luke Hornebaude died in 1544 in London, and made his will on 8th December, 1543, which was proved on 27th May, 1544, with administration to his widow Margaret. He describes himself as "servante and painter unto the Kinges majestie," directs that he should be buried in St.-Martin's-in-the-Fields, and leaves his goods to his wife and his daughter Jacomina. He is paid wages up to April, 1544, but in May is entered as "Item for Lewke Hornebaude, paynter, wages nil quia mortuus."

Guicciardini, in his description of the Netherlands, published in 1567, mentions "Lucas Hurembaut di Guanto grandissimo pittore, et singulare nell' arte dell' alluminare," and Susanna, sister of Luke, whose renown was so great that she was induced by Henry VIII to come to England, where she received favour from all the Court and died in riches and honour.

It may be surmised that Lucas, Gerard, and Susanne were the children of Gerard and Margaret Hoorenbault, and that the latter died at Fulham on a visit to her daughter and son-in-law, John Parker. If the elder Gerard had a grown-up daughter in 1521, he must have been of some considerable age at the time of his death in 1541, and a painter of his age and repute is not likely to have thrown up his position in Ghent. It is evident that they were regarded as of importance in their day. The only paintings which have been attributed to Lucas Hornebolt are the versions of the elderly portrait of Henry VIII at Warwick Castle, St. Bartholomew's Hospital, and elsewhere, painted according to the St. Bartholomew's version in 1544, in which year we know that Lucas died in April or May.



## LUCAS CORNELISZ (CORNELII)

LUCAS CORNELISZ, born in 1495, was one of the younger sons of Cornelis Engelbrechtsen of Leyden, the master of Lucas van Leyden. His elder brother, Cornelis, surnamed Kunst, was also a well-known painter at Leyden, and died in 1544 according to some accounts. There is a possible connection between this Cornelis Cornelisz and the later Corneille de la Haye, better known as Corneille de Lyon. Lucas, who seems to have been called De Kock, or the Cook, also painted at Leyden, but according to Carel van Mander, finding work scarce there, embarked for England with his wife and seven children. Van Mander also relates that he painted large canvases in distemper. This makes it highly probable that Lucas is identical with the Luca d'Olanda, who, between 1535 and 1547, was employed at the Court of Ferrara in designing tapestries. A tradition, which does not seem earlier than the days of George Vertue, has connected the name of Lucas Cornelisz with a series of portraits of the constables of Queenborough Castle, sixteen in number, one of which is stated to have been signed "L. C. P." in monogram. These portraits are stated to have been last preserved as a collection at Penshurst, where one of them, that of Sir Henry Wentworth, remains. One specimen, that of George, Duke of Clarence, has been lent to the present Exhibition by the Earl of Loudoun. Another, that of John of Gaunt, Duke of Lancaster, is in the collection of the Duke of Beaufort at Badminton. Another, the portrait of Sir John Cornewall, Lord Fanhope, also exists as the property of a member of the Cornewall family. It will be evident from the portrait of the Duke of Clarence that this series of portraits cannot have been painted before the latter half of the sixteenth century. A statement has been recorded that Sir Edward Hoby, the last governor but one, collected all the portraits of his predecessors, and added his own. Sir Edward Hoby was M.P. for

Queenborough in 1586, and constable of Queenborough Castle in 1597, where he died in March, 1617. It is quite reasonable to suppose that the series of portraits were painted for Sir Edward Hoby.

A tradition, equally erroneous, and on still slenderer foundation, has connected the name of Lucas Cornelii with a series of small paintings of ladies of the Hapsburg family at Hampton Court Palace, which portraits clearly belong to the school of Bernard van Orley at Brussels. Another unfounded tradition has seen in Lucas Cornelii the master of Hans Holbein in the art of miniature-painting. There is nothing to connect Lucas Cornelii with this branch of the arts, and the Lucas who is supposed to have taught Holbein was more probably Lucas Hoorenbault.



## JEAN CLOUET (JANET)

IN considering the history of painting in England in the reign of Henry VIII it is very necessary to keep an eye on the state of painting at the Court of France. After Henry VIII's successful campaign in France in 1513 at Théroutanne and Tournay, peace was patched up with France, and the old king, Louis XII, was married in June, 1514, to Henry VIII's sister, Mary Tudor. Louis XII died, however, on 1st January, 1514-5, and was succeeded by Francis I, between whom and Henry a friendly rivalry ensued as sovereigns. Francis I was an intelligent lover and patron and even practiser of the arts, but this cannot be said of Henry VIII, gifted as he was in many other ways.

One of the chief painters at the Court of François I was Jean Clouet, whose name first appears in 1516. He was known as *Janet* or *Jehannet*. He appears to have been of Netherlandish origin, and was attached to the personal service of the King as *varlet de chambre*. With Jean Clouet begins a series of portraits and portrait-drawings, which have made the name Clouet famous. In 1522 Janet was living at Tours with his wife, Jeanne Boucault; in 1529 he and his wife were living in Paris. It is possible, indeed highly probable, that Janet would have been in attendance of the King at the Field of the Cloth of Gold in 1520, where he may have seen and painted Henry VIII. Janet died in Paris some time in 1541, leaving his son, François, aged about twenty or twenty-five, to succeed him in his name and place in the service of François I.

What were the relations between Holbein and Jean Clouet, who were almost exactly contemporaries? Each of these great artists is famous for his portrait-drawings in *crayon*. They can hardly have been unaware of each other's existence. The costume of some of the personages drawn by the elder Clouet belongs to the decade of about 1515-25. Among the persons

depicted are Queen Claude who died in 1524, and the Preux de Marignan, the companies in arms of Francis I at Marignan, and in some instances at Pavia. Again, what relations do the drawings by Clouet bear to the miniature-paintings of the *Preux* in the famous manuscript of Caesar's "Commentary on the Gallic War," which have been attributed to Jean Clouet and to Jean Perréal, but which appear *prima facie* to be the work of one Godofredus Batavus? Who was this Godfrey the Dutchman whose work may have had so powerful an influence on Janet, and perhaps indirectly on Holbein? Holbein's crayon portraits do not date back earlier than his famous drawings for the Meier Madonna at Darmstadt, the exact date of which is not quite certain, but which could not have been painted very long before Holbein's first visit to England. M. Dimier, in his work on French painting in the seventeenth century, speaks of Janet as a Fleming of the Renaissance, and says that his work may be said to spring from Holbein and from Leonardo. It is probably safer to look upon Jean Clouet as a clever and skilful imitator of others, imitating in early life the Italian painters who had visited France such as Solario at Château Gaillon, and Leonardo da Vinci at Amboise, and in middle life his great contemporary, Holbein, whose drawings so far surpass those by Clouet in vigour, veracity, and interpretation of character.



### JOOST VAN CLEEF (SOTTO CLEVE)

CAREL VAN MANDER in his "Livre des Peintres" gives an account of Josse Van Cleve, and the circumstances in which he lost his reason. As this narrative refers to the date of Queen Mary Tudor and Philip II of Spain, it does not fall, if true, within the scope of this Exhibition.

The researches of MM. Hulin, Friedländer, and others have lately shown that considerable confusion has been made by early chroniclers of art with reference to the various artists who were known, in the colloquial terms of the day, as Van Cleef, or Van Cleve, and hailed from the Duchy of Cleves.

Among these was Joos Van der Beke, called Joos Van Cleve, who was admitted into the painters' guild at Antwerp in 1511, and died in 1540. He is usually identified in these days with the "Master of the Death of Mary," whose works are so well known. It seems almost certain that this Joos Van Cleve is quite a distinct personality from "de sotté Van Cleve."

Guicciardini in his description of the Netherlands, published at Antwerp in 1567, speaks of *Gios di Cleves*, as a remarkable colourist and excellent painter at Antwerp, who was sent for by Francis I to paint several portraits at the Court of France. It is probably this Joos Van Cleve, who came to England in 1554, as Van Mander states, and who died mad. It is he and his wife who are represented in the fine pair of portraits at Windsor Castle, and to his hand have been attributed various religious and other paintings under strong Italian influence, such as "The Nativity" at Windsor Castle, which has even been ascribed to Correggio.

To this Joos Van Cleve have been ascribed the portraits of Henry VIII, François I, and Queen Eleonora at Hampton Court Palace, in which others could see the hand of Jean Clouet. Other portraits in England, especially those with a hand in deliberate foreshortening, have been ascribed to this



excellent portrait-painter. He had, moreover, a son, Cornelis Van Cleve, painting in England, and it is possible that the story of the painter's conceit and eventual insanity refer to the son and not to the father, and that the Italianized paintings are also the works of Cornelis, and not of the portrait painter.



## CORNEILLE DE LYON

CORNEILLE DE LA HAYE, known usually as Corneille de Lyon, was no doubt, as his name suggests, of Dutch origin, and was settled at Lyons before 1536, in which year François I paid several visits to that city. In 1540-1 he was given the title of Painter to the Dauphin, afterwards Henri II. In 1547, on the accession of Henri II, Corneille was naturalized, which proves his foreign origin. In 1548 he probably received in his studio at Lyons visits from the King with his new Queen, Catherine de' Médicis, and their court. In 1564 Corneille was again visited at Lyons by Catherine de' Médicis with her three daughters. In 1569 he abjured the Protestant religion with his wife, daughters, and servants, having probably been a Huguenot before, and soon after 1574 he was dead.

The name of Corneille de Lyon is connected with a great number of small portraits painted on clear green, sometimes blue or brown, backgrounds, in the style of the Clouets, and with some affinity to Holbein. In view of Holbein's relations with the printers and publishers at Lyons, it is possible that the two painters may have met. Both of Holbein's famous series of woodcuts, "The Old Testament" and "Les Simulachres de la Mort," were published at Lyons during Holbein's second residence in England. To the former Nicholas Bourbon, the poet, of Vandœuvre, contributed an introductory poem, and continued without doubt to correspond with his friend Holbein, after Bourbon's return to France in 1536. It is even possible that, as there is no actual record of Corneille's work between 1541 and 1547, he may have been sent for to England, or gone over on his own account, after the sudden and unexpected death of Holbein. To complete Holbein's unfinished work required a skilful artist, who was already acquainted with Holbein's method.

## GERLACH FLICCIUS

ONE of the few painters, who both from nationality and from style of painting, may be classed as belonging to the school of Holbein, was one Gerlach Fliccius. His name is known from the fine portrait of Thomas Cranmer, now in the National Portrait Gallery, which is signed *Gerbicus Flicciis Germanus faciebat*, and was painted in 1546. A smaller version of this portrait has been lent to this Exhibition by Mr. Frewen. Two, or perhaps three, portraits by this painter are in the collection of the Marquess of Lothian at Newbattle Abbey. There was formerly at Irnham in Lincolnshire, belonging to Lord Clifford, a full-length portrait of Thomas, first Lord Darcy of Chiche, Lord Chamberlain to King Edward VI, signed and dated 1551. This portrait was previously in the possession of John, Lord Lumley, Lord Darcy's son-in-law, at Lumley Castle, in 1590, as appears from the entry in Lord Lumley's manuscript inventory of that date :

"The statuary of Thomas first Lo: Darcy of Chiche, created by King Edw. 6. L<sup>d</sup> Chamberlayne to the said K. Edw: drawn by Garlicke."

In the same inventory occur also the following entries :

"Queen Marye, drawne by Garlicke."

"Thomas the third Duke of Northfolke, drawne by Garlicke."

There also exists a curious double portrait, a small oak panel, with two half-length portraits, one of Gerlach Fliccius, the painter, the other of one Strangwish (? Strangeways). These portraits were painted in 1554, and bear inscriptions, that on the portrait of Fliccius being in Latin :

"Talis erat facie Gerlachus Flicci<sup>o</sup>, ipsa Londonia quādo Pictor in Urbe fuit, Hanc is ex speculo p<sup>er</sup> charis p<sup>er</sup>xit amicis Post obitū possint quo meminisse sui."

On that of Strangeways is an inscription in English :

"Strangwish thus strangely depicted is, One prisoner for thother hath

this Gerlin hath garnisht for his delight, This woork whiche you se before youre sight."

These portraits are painted with a blue-green background in the style of Lucas Cranach. Possibly the painter and his friends were imprisoned for religion under Queen Mary. This interesting double portrait belonged to the Rev. Thomas Monkhouse, D.D., F.S.A., who died in 1793. In 1881 it was the property of Mr. Robert des Ruffieres, of 68, Belsize Park Gardens, N.W., who offered it for sale at Christie's.

[In the "Burlington Magazine" for May and June 1910 will be found articles on Gerlach Fliccius, or more correctly Fliccus, by Miss Mary Hervey.]



### GILLAM (GUILLIM) STRETES

TRADITION of no very long standing has established one Guillim, or Gillam, Stretes as one of the immediate successors of Holbein. He does not, however, make any appearance until some years after the deaths of both Holbein and Henry VIII. All that is known of him is that in 1551 he was paid by the privy council fifty marks for three great tables, two of the King (Edward VI) sent to Sir Thomas Hoby and Sir John Mason, ambassadors abroad, and one of the late Earl of Surrey attainted, which by the council's commandment had been fetched from the said Guillim's house.

In 1553 he is styled the King's painter with an annuity of £62 10s., a large sum denoting a post of importance. In 1556 he presented Queen Mary with a table of Her Majesty's marriage.

As he is distinctly described as *Gillam Strettes, Dutchman*, it is clear that he cannot be claimed for the English school of painting. He may have belonged to the family of Van der Straeten, which gave some members to the history of art. On the strength of the particular mention of the *great table* of the late Earl of Surrey attainted, Stretes has been credited with the full-length portrait of the Earl of Surrey, dated 1546, at Arundel Castle, lent by the Duke of Norfolk for exhibition here, and also with the similar portrait of the Earl of Surrey at Knole, belonging to Lord Sackville. The latter portrait is also dated 1546, and belongs to a group of full-length portraits, consisting of those of Sir Thomas Gresham, painted in 1544, now at Mercers' Hall; the young man in a red dress at Hampton Court Palace, which has been called at different times Henry VIII when young and the Earl of Surrey, but certainly represents neither; William West, Lord de la Warr, belonging to Lieut.-Col. Sir George Holford, K.C.V.O., at Dorchester House, lent here also for exhibition, and Sir William Fitzwilliam, Earl of Southampton, dated 1542, in the Fitzwilliam Museum at Cambridge. These



portraits belong to the years immediately preceding and succeeding the death of Holbein. That of Lord de la Warr differs from the others and is very close to Holbein himself, though lacking in something of Holbein's strong individual touch. Supposing it to be possibly a portrait begun but left unfinished at Holbein's sudden death in 1543, the whole group can be attached to the actual school of Holbein, even if the painter's name should still remain undiscovered. If Gillam Stretes be the author of these remarkable portraits, it is curious that his name should not appear until some years later. There is nothing but the name of the Earl of Surrey to connect him with these portraits, and it may perhaps be surmised that he was employed to paint the second or larger version of the Earl of Surrey's portrait, that at Arundel Castle with the allegorical additions. It is clear, however, that Stretes enjoyed the favour of King Edward VI, and some of the well-known portraits of the young King must be attributed to him, perhaps such portraits as the full-length portrait from Hamilton Palace, now at Hampton Court Palace, the bust belonging to Lord Aldenham, lent to this Exhibition, and others of the same type, showing the King as from fourteen to sixteen years of age, including the full-length portrait of Edward VI, belonging to Mr. Vernon J. Watney, the beautiful little full-length portrait belonging to the Duke of Portland, and a whole-length portrait at Southam Delabere, near Cheltenham. As, however, the loan of some of these portraits could not be obtained, the question remains difficult to solve.



## ITALIAN ARTISTS IN ENGLAND

DURING the fifteenth century the supremacy of Italy in the arts of painting and sculpture remains unchallenged. In sculpture, moreover, the influence of the Renaissance had aroused in the Italian nation, especially in Tuscany, an ardent and an emotional output of technical skill, combined with ideal beauty, which has not been excelled at any period in the history of art, not even in the pure Hellenic age. It is not surprising, therefore, to find that not only did the renown of these Italian artists and craftsmen spread beyond the barrier of the Alps, but that the competition in Italy itself was sufficient to make even the greatest artists among them willing to enter the service of foreign and more richly endowed potentates. Charles VIII brought back to France an army of Italian artists, makers of ceilings and turners of alabaster and sculptors including the famous Guido Mazzoni (Paganino) of Modena, who designed a tomb for Charles VIII at St. Denis. Cardinal Georges d'Amboise under Louis XII had built at Château Gaillon on the Seine an Italian house, adorned by Italian sculptors and Italian painters. Francis I was a few years later to summon Italian painters to create Fontainebleau.

On 24th January 1502-3 Henry VII laid the first stone of the Lady Chapel in the Abbey of Westminster, which still bears his name, into which he intended to translate the body of Henry VI, and about a year later he buried in this chapel his queen, Elizabeth, near whom he gave directions for himself to be buried, which event took place on 10th May, 1509. Henry VII had left elaborate instructions for a tomb to be erected for himself and his wife, and this task had been entrusted at first to Mazzoni, in emulation of Charles VIII's tomb at St. Denis. "Master Pageny," as he was called, completed a design for Henry VII's tomb, but it was not liked by Henry VIII, who gave the commission to the famous sculptor Pietro Torrigiano, of Florence, though the monument was not

actually commenced until 1512. Meanwhile Torrigiano, who had been residing in the Abbey precincts, had collected a number of Italian workmen, and executed other works in England, including the monument to the Lady Margaret Beaufort, the mother of Henry VII, who was buried in Westminster Abbey on 30th June, 1509, the monument of Dr. Yonge, Master of the Rolls, in the Rolls Chapel, erected about 1516-7, and perhaps the monument to Sir Thomas Lovell in the priory of Holywell in Shoreditch. In these and other works of the famous Florentine the art of portrait-sculpture is carried to high perfection.

The tomb of Henry VII and his queen was completed in 1518, and Henry VIII, influenced by Wolsey and quick to appropriate some one else's ideas, at once commissioned Torrigiano to make a finer tomb for himself and his queen Katherine. This tomb was not only to be of the same materials as that of Henry VII, though larger, but was to be placed in a separate chapel to be adorned by frescoes. As this chapel was apparently to be Torrigiano's own creation, he visited Italy to find artists to help him. Benvenuto Cellini narrates that when he was about eighteen years old, there came to Florence a sculptor named Piero Torrigiani, who arrived from England, where he had resided many years. Happening to see Cellini's drawings, Torrigiano told him that he had come to Florence to enlist as many young men as he could, for he had undertaken a great work for the King, and wanted some of his own Florentines to help him. As the work included a great piece of bronze, he thought that Cellini would be useful for that purpose. Cellini, who did not accept the offer, remarks on Torrigiano's splendid person and most arrogant spirit, and how he talked every day about his gallant feats among those beasts of Englishmen.

Torrighiano, who returned to England in 1519-20, did enlist in his service a young painter called Antonio Toto del Nunziata, of Florence, who made a contract, together with one Antonio di Piergiovanni di Lorenzo, sculptor, of Settignano, with Torrigiano in September, 1519, to work with him for four and a half years in France, Italy, Flanders, England, Germany,

or any other part of the world. The monument to Henry VIII was never executed, but Toto remained in England and entered the King's service, and in the household accounts for the year 1530 Anthony Toto and Bartholomewe Pent, paynters of Florence, appear on the list of artists in the royal service "upon several warrantes being dated the iiij<sup>th</sup> day of June, anno xxij<sup>e</sup>, for their wages, after the rate of xxv<sup>s</sup> a year to every of them, to be paid unto them quarterly &c during the Kinges pleasure."

Antonio Toto was the son of an artist called Toto del Nunziata, who enjoyed some repute at Florence. He was a pupil of his father's friend, Ridolfo del Ghirlandajo, and a fellow student with Perino del Vaga. Vasari mentions Toto more than once, and notes that "he afterwards went to England, where he entered the service of the King of that country, for whom he executed numerous works; some of which were in architecture, more especially the principal palace of that monarch, by whom he was very largely remunerated." Lanzi, in his "History of Painting," speaks of Toto as a worthy rival of Perino, and as esteemed by the English as the best Italian of his time that had painted in these islands, although he remained comparatively unknown in his native country.

The principal palace referred to should be Whitehall, and there is no reason why Toto should not have been employed there on decorative work like Holbein. It is probable, however, that the palace referred to was Nonsuch Palace, near Cheam in Surrey. This palace was a two-storied building of stone and wood "richly adorned and set forth and garnished with a variety of statues, pictures, and other artistic forms of excellent art and workmanship, and of no small cost." Pictures here denote coloured works in statuary. In 1582 Joris Hoefnagel drew a view of the palace for Braun's "*Urbium Praecipuorum Mundi Theatrum*," in the text of which it is stated that Henry VIII procured many excellent artificers, architects, sculptors, and statuary, as well Italians, French, and Dutch, as natives. Camden, in his History, repeats the statement as to the profusion of animated statues and finished pieces of art which adorned Nonsuch Palace.

By patent of 26th June, 1538, denization was granted to Anthony Toto, *pictor*, born in the city of Florence, under the obedience of the Emperor, and Anthony Toto and Elenora his wife received a grant of cottages and land at Mitcham in Surrey, not far from Nonsuch. Toto was appointed Sergeant-Painter to Henry VIII, and was employed like other sergeant-painters on painting buildings, heraldry, and the like, painting tabards for heralds, painting and gilding figures for the revels. In 1540 he appears in the list of New Year's gifts to the King, as "Item to Anthony Totos servant that brought the King a table of the Story of King Alexander, vs. viij*l*," and again when he brought to the King at Hampton Court "A depicted table of Calomia," evidently a painting of the popular legend "The Calumny of Apelles."

Holbein in his will mentions "M<sup>r</sup> Anthony the Kynges servaunte of Grenwiche," who may be identical with Anthony Toto. Toto continued in the service of Edward VI as sergeant-painter, and held that office at the time of that King's death in 1553. In 1552 he presented to the King as a New Year's gift "the phismanye of the duke of ..., steyned upon cloth of silver, in a frame of wood." This last entry is the only one which connects Toto with portraits. His occupation otherwise was that of a decorative painter, and there is no actual proof that the paintings given by Toto at the New Year were the works of his own hand.

Another Florentine painter, who was enlisted probably by Torrigiano, though his name does not appear in the contract between Torrigiano and Toto, was Bartolommeo Penni, probably a younger brother of Gian Francesco Penni, the pupil and assistant of Raphael and of Luca Penni, who was in the service of Francis I at Fontainebleau. He received the same wages as Anthony Toto, and seems to have been associated with him throughout up to the death of Edward VI. Letters of denization were granted on 1st September, 1541, to "Batholmew Penney, paynter, from the dominion of the Duke of Florence."

Another Italian painter of note was Girolamo Pennacchi da Treviso,



who was born at Treviso in 1497, and worked chiefly at Bologna and Genoa in the Raphaelesque manner. As his works were chiefly frescoes, few have survived, but one important example is in the National Gallery. Girolamo is said to have been driven to leave Italy by his rivalry with Perino del Vaga. His name does not appear as a painter in the accounts of the royal household, but according to tradition he practised as an architect and also as an engineer in the service of Henry VIII, and in the latter capacity served at the siege of Boulogne in 1544, where he was killed by a cannon ball. According to some accounts Girolamo also excelled as a portrait-painter, and if so, he can hardly have failed to practise this art in England.

The same accounts for 1528-30, which record payments to Luke and Gerard Hornebaud, and to Anthony Toto and Bartolommeo Penni, record payments to Alice Carmillian, paynter, and Vincent Volpe, paynter. Alice, or Ellys Carmillian, received the same wages as Gerard Hornebaud, at the rate of £20 a year. This painter is usually supposed to be a female artist, who is described in the list of New Year's Gifts for 1539 as Alys Carmillian, millyner, and Ellis Carmillian, millyner, but the trade-name millyner was used equally for men as for women, and Levina Terlinck, the miniature-painter, is described as *paintrix*. This painter may also have been an Italian and related to Petrus Carmelianus, of Brescia, who seems to have had a position in the royal chapel at the same date.

Vincent Volpe was in the pay of the royal household some years previous to the other Italian artists mentioned. He seems to have performed the same duties as the sergeant-painters Browne, Wright, and Toto. In 1514 he supplied streamers and banners for the great ship the "Henry Grace à Dieu." His wages were £20 a year, like others. In 1520 Vincent Volpe and John Browne, the sergeant-painters, were employed at Guines to carry out the painters' share in the decorations for the Field of the Cloth of Gold. His name disappears from the accounts before the death of Henry VIII. It has been suggested that the large painting of the

"Field of the Cloth of Gold," and its companion picture of the "Embarkation of Henry VIII for Dover," both at Hampton Court Palace, were painted by Volpe, who in December, 1530, was paid £3 10s. "for paynting of a plat of Rye and Hastings," being then described as "the King's paynter."

Another artist who was working for the royal household was Nicholas of Modena, who made the picture, or coloured effigy, of Henry VIII for the King's funeral. He remained in the service of Edward VI, for whom he made masks and other mountings for masques and revels. He is described in the accounts as "Nicholas Modena, stranger." In 1539 he was receiving £20 a year like Volpe and others. On New Year's Day, 1534, a reward was given to Nicholas Modena, that brought the King a "Story of Abraham viij<sup>d</sup>," and in 1552 he presented to Edward VI "By Modeno a feire picture of the Frenche King his hoole personage, sette in a frame of wodde," and was rewarded "to Modeno, an Italian, oone grotte salte with a cover." The similarity of name would lead to a possible identification of this Niccolo with Niccolo dell' Abbate da Modena, who arrived in France after the accession of Henri II, and took an important share in the decorative paintings at Fontainebleau, where he died in 1571. To the above-named artists should be added the Florentine sculptors Benedetto da Rovezzano and Giovanni da Maiano, who came to England to work on the great tomb designed for himself by Cardinal Wolsey in the Tomb-house at St. George's Chapel, Windsor. It appears that Giovanni da Maiano was the author of the fine circular terra-cotta medallions, which are on the towers of Hampton Court Palace, and some of which were on the Holbein Gate in Whitehall.

The close connection between the Italian artists employed by Henry VIII in England as those employed by François I and Henri II at Fontainebleau cannot be ignored, and leaves much scope for investigation and discovery. An important essay on the above-mentioned Italian sculptors was contributed by the late Mr. Alfred Higgins, F.S.A., to the "Archaeological Journal" for 1894.

## ENGLISH PAINTERS IN THE REIGN OF HENRY VIII

NOTICES of any native artists during the reign of Henry VIII are very scanty. The accounts of the royal household and the Privy Council contain the names of numerous artists, but in every case these artists seem to be of foreign extraction. It need not be assumed, however, that the strain of artistic craftsmanship, which had been shown with such conspicuous distinction by English artists in the thirteenth and fourteenth centuries, had entirely perished during the fifteenth. It seems to have been temporarily submerged by the influx of foreigners encouraged by Henry VII and his successor, and does not seem to reassert itself until later in the sixteenth century. The earliest names of apparent English origin are those of John Shute and John Bettes, who are both recorded as miniature-painters and contemporaries of Nicholas Hilliard, in the reign of Queen Elizabeth.

The name of Bettes has, however, attached itself to an interesting portrait of Edmund Butts, a son of Sir William Butts, M.D., physician to Henry VIII. This portrait bears the date 1545, with the age of the person represented as twenty-six, and on a slip of card fastened to the back it is stated to be *faict par Johan Bettes Anglois*. This portrait was purchased for the National Gallery in 1897. Another portrait of a member of the same family, as denoted by the armorial bearings on the picture, has been lent to this Exhibition. It bears the same date and age, and is stated to represent the same man, Edmund Butts, of Barrow in Suffolk, and has also been attributed to Bettes. It is impossible that these two portraits can represent the same person, and they do not seem to have been painted by the same hand.

According to Meres in his "Wits Commonwealth," published in 1598,

there are two painters, Thomas and John Bettes. If the National Gallery portrait of Edmund Butts be accepted, the painter, John Bettes, must belong to the period covered by this Exhibition. Vertue records the existence of a portrait in miniature of Sir John Godsalue, drawn by John Bettes in 1540.

The Eastern counties were always active in the practice of art and industry owing to their vicinity to the Netherlands, and such great commercial centres as Ipswich and Norwich, and such great places of pilgrimage as Walsingham and Bury St. Edmunds would be likely to foster a school of local artists.

L. C.









## CATALOGUE

### 1 KING HENRY VII.

Half length, three-quarters to right; clean-shaven face; white hair; black cap with gold medallion; scarlet and black gown lined with brown fur over cloth of gold jerkin; both hands, his right holding a red rose, rest on a parapet before him; brown background.

Panel, 14½ by 10½ inches.

Given to Christ Church by Lord Frederick Campbell, 1808.

Exhibition of National Portraits, 1866, No. 62.

Tudor Exhibition, 1890, No. 3.

Monarchs of Great Britain Exhibition, 1901-2, No. 39.

Oxford Exhibition of Historical Portraits, 1904, No. 9.

*Lent by the Dean and Canons of Christ Church, Oxford.*

### 2 SIR JOHN FORTESCUE, KNT.

PLATE II

Half length, three-quarters to right; clean-shaven face; dark hair falling to neck; black cap; scarlet robes lined with brown fur over black under-dress; black hood; both hands folded in prayer before him; cloudless sky background.

Panel, 16½ by 12 inches.

Sir John Fortescue, Knt., was constituted Lord Chief Justice of England, 1442, and is said to have been made Lord Chancellor by Henry VI. He was esteemed a very eminent lawyer, and was author of the celebrated treatise *De Laudibus Legum Angliæ*, in which he calls himself *Cancellarius Angliæ*. Sir John retired, after the final overthrow of his royal master Henry VI, to his seat at Ebrington, and died there at the advanced age of ninety.

Engraved by W. Faithorne.

Exhibition of National Portraits, 1866, No. 21.

ENGLISH SCHOOL (?) about 1480.

*Lent by the Earl Fortescue.*

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## PLATE II 3 KING EDWARD IV.

Half length, three-quarters to right; clean-shaven face; brown hair falling to shoulders; cloth of gold gown over black jerkin, trimmed across the breast with four rows of pearls and pendent jewels; both hands, his right holding white rose, rest on a parapet before him; dark brown background; inscribed on the splay of the moulded frame, which is in one piece with the picture: *Edward Rex quartus*.

Panel,  $15\frac{1}{2}$  by  $10\frac{1}{4}$  inches (arched top).

Scharf, "Catalogue of Pictures belonging to the Society of Antiquaries," *Fine Arts Quarterly Review*, 1864, No. XXIII.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich, in whose possession it was before 1788.

Monarchs of Great Britain Exhibition, 1901-2, No. 25.

Exposition de la Toison d'Or, 1907, No. 137.

*Lent by the Society of Antiquaries.*

## 4 KING HENRY VII.

Half length, three-quarters to right; clean-shaven face; gray hair; black cap with gold jewelled medallion; black fur-lined gown with red sleeves, over cloth of gold jerkin; jewelled gold collar of trefoils and *roses en soleil*; both hands, his right holding red rose, rest on a parapet before him; dark green background; gold foliated arch with ornamental spandrels above; the moulded frame is in one piece with the picture.

Panel, 18 by  $13\frac{1}{4}$  inches.

Scharf, No. XXII.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich, who appears to have acquired it in 1792.

Tudor Exhibition, 1890, No. 31.

Monarchs of Great Britain Exhibition, 1901-2, No. 43.

Exposition de la Toison d'Or, 1907, No. 138.

*Lent by the Society of Antiquaries.*

## 5 GUILLAUME, BARON DE MONTMORENCY.

Bust, three-quarters to right; aged, clean-shaven face; large black cap over black coif tied under chin; black gown, lined with brown fur, over red doublet; narrow white collar and ruffles; collar and badge of the Order of St. Michel; his left hand, the knuckles of which alone are seen, rests on a parapet before him; dark green background; inscribed on the front of the parapet: "GVILLAVME BARON DE MONTMORENCY."

Panel,  $12\frac{3}{8}$  by  $8\frac{1}{2}$  inches.

Guillaume, Baron de Montmorency, was Chevalier d'honneur to Louise of Savoy. He was the father of the Connétable Anne de Montmorency; and died in 1531.

A very similar picture is in the Museum of the Louvre, another is in the Museum at Lyons. These pictures are attributed to the SCHOOL OF JEAN FOUQUET, and are possibly by the master of the miniatures in the Gallic War MS.

*Lent by the Lord Sackville.*

# 6 MARGARET OF YORK, DUCHESS OF BURGUNDY.

Bust slightly to left; black steeple-crowned head-dress with transparent veil falling behind; square-cut red dress edged with dark brown; gold collar, set with pearls, pendent jewel, and gold chain round neck; dark background; inscribed on the frame: "MARGAR DE · ORC · 5 · VXOR · CAROLI · DVCIS · BOVRGON."

Panel,  $16\frac{3}{4}$  by 12 inches.

Scharf, No. XIX.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich.

Exhibition of National Portraits, 1866, No. 32.

Monarchs of Great Britain Exhibition, 1901-2, No. 23.

Exposition de la Toison d'Or, 1907, No. 17.

Probably a copy of an original portrait painted at Bruges at the time of the marriage of Margaret of York to Charles the Bold, 1468.

*Lent by the Society of Antiquaries.*

# 7 FOUR SCENES FROM THE LIFE OF ST. ETHELDREDA.

PLATE III

These paintings are in four square compartments, painted on two panels, which may have formed the doors of an ambry, and are said to have formerly belonged to Ely Cathedral. They were probably executed about 1425.

(A) THE MARRIAGE OF ST. ETHELDREDA WITH EGFRID, KING OF NORTHUMBRIA.

(B) ST. ETHELDREDA LEAVING HER HUSBAND AND RETIRING INTO A CONVENT.

(C) ST. ETHELDREDA SUPERINTENDING THE BUILDING OF THE CHURCH AT ELY.

(D) THE INTERMENT OF ST. ETHELDREDA IN PRESENCE OF THE BISHOP OF ELY AND OTHERS.

Each panel  $49\frac{1}{2}$  by 21 inches.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich.

Scharf, No. XI.

"Arundel Club Publications," 1904, Nos. 13 and 14.

Monarchs of Great Britain Exhibition, 1901-2, No. 1.

*Lent by the Society of Antiquaries.*

### 8 KING RICHARD III.

Half length, three-quarters to left; clean-shaven face; brown hair falling to shoulders; black cap with golden rose medallion; cloth of gold gown over red jerkin; gold and jewelled collar; both hands before him, his right placing a ring on the third finger of his left; dark green background; inscribed on the splay of the frame, which is in one piece with the picture: *Richardus Rex tertius.*

Panel.  $15\frac{1}{2}$  by  $11\frac{1}{4}$  inches (arched top).

Scharf, No. XX.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich.

Monarchs of Great Britain Exhibition, 1901-2, No. 30.

*Lent by the Society of Antiquaries.*

### 9 KING HENRY VI.

Half length, slightly to left; clean-shaven face; brown hair; black cap; black gown, edged with white over blue damask dress with white collar turned down, showing cloth of gold vest at neck; rose-coloured sleeves; white pleated cuffs; gold collar decorated with S.S. and jewels and pendent cross; both hands clasped together before him; scarlet background; inscribed on the frame: "HENRICVS VI."

Panel,  $12\frac{1}{2}$  by  $9\frac{1}{2}$  inches.

Scharf, No. XVI.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich.

Monarchs of Great Britain Exhibition, 1901-2, No. 16.

Similar pictures are in the National Portrait Gallery and the Royal Collection at Windsor Castle, the latter of which appears to be the original.

*Lent by the Society of Antiquaries.*

### PLATE IV 10 KING HENRY VII.

Half length, slightly to left, looking at the spectator; clean-shaven face; gray hair falling to neck; black cap with jewelled medallion; black stole and crimson gown both lined with brown fur over cloth of gold doublet; gold and jewelled collar of saltires; both hands, his right holding a red rose, before him;

cloudless sky background; the top of the panel decorated with tracery in gold inclosing lilies, portcullises, and roses.

Panel,  $13\frac{1}{2}$  by  $9\frac{1}{4}$  inches.

Tudor Exhibition, 1890, No. 22.

Monarchs of Great Britain Exhibition, 1901-2, No. 37.

Attributed to JEAN DE MABUSE, but possibly English School of 1480 to 1500.

*Lent by the Earl Brownlow.*

# 11 AN UNKNOWN MAN.

Bust, three-quarters to left; brown hair falling to neck; clean-shaven face; carnation pink cap turned up and tied with golden tags, with gold medallion representing the Virgin and Child in an aureole; carnation pink gown lined with brown fur, over carnation pink jerkin slashed and cut low at neck, showing white shirt; dark green background.

Panel,  $12\frac{1}{2}$  by  $8\frac{3}{8}$  inches.

Apparently dating from the period of Henry VII. Recently removed to Montague House from Boughton, Northamptonshire.

*Lent by the Duke of Buccleuch and Queensberry, K.G., K.T.*

# 12 KING RICHARD III.

Half length, three-quarters to left; clean-shaven face; fair hair falling to neck; small black cap; black gown with red sleeves over quilted cloth of gold jerkin; his right hand, raised, holds a broken sword, with a rich gold hilt, resting against his left shoulder; his left hand rests on a parapet before him; dark green background.

Panel, 19 by 14 inches.

Scharf, No. XXI.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich, who had acquired it in 1783.

Monarchs of Great Britain Exhibition, 1901-2, No. 28.

*Lent by the Society of Antiquaries.*

# 13 KING HENRY IV.

Half length, slightly to left, looking at spectator; brown beard and moustache; scarlet turban-shaped head-dress, with hanging ends, edged with jewels; grayish-blue robe, trimmed with gold and jewels and lined with ermine, over crimson under-dress; gold chain with pendent oval jewel with lion rampant; both hands, his right holding red rose, his left sceptre, which leans against his



shoulder, rest on a ledge before him; background inscribed: "HENRICVS IIII." Underneath is inscribed: "HENRY THE FOURTH, KING OF ENGLAND WHO LAYD THE FIRST STONE OF THIS HOUS \* AND LEFT THIS PICTURE IN IT WHEN HE GAVE IT TO LENTALL, WHOE SOLD IT TO CORNWALL OF BURFORD, WHOE SOLD IT TO THE AUNCESTERS OF THE LORD CONINGESBY IN THE REIGN OF HENRY THE 6<sup>TH</sup>. (\* HAMPTON COURT, HEREFORDSHIRE.)"

Panel,  $22\frac{1}{2}$  by  $17\frac{3}{4}$  inches.

The house at Hampton Court, Herefordshire, was built for Sir Roland Lenthal, Yeoman of the Robes to Henry IV, who married Margaret, daughter of Richard Fitzalan, Earl of Arundel, and Elizabeth de Bohun, sister of Mary de Bohun, queen of Henry IV. Lenthal was thus nephew to Henry IV, and first cousin to Henry V, under whom he served at Agincourt. According to tradition the first stone of Hampton Court was laid by Henry IV, though there is evidence to show that it was not completed until after Agincourt. Sir Roland Lenthal's son by his first wife predeceased him. He married, secondly, Lucy, daughter of Richard, Lord Grey, and the estate of Hampton Court passed eventually to the heirs of their daughter Elizabeth, wife of Thomas Cornewall, of Burford, from whom it came to the family of Coningsby, ancestors of the present owner of the portrait, the Earl of Essex.

This picture of Henry IV is stated to have been painted at the time to commemorate the visit of the King and the laying of the first stone. It appears to be the original of numerous replicas, or copies, and English work, though not so early as the time of Henry IV, who died in 1413. This portrait, moreover, does not closely resemble the effigy on the tomb of Henry IV in Canterbury Cathedral.

"Archacologia," xxxix, p. 246.

Art Treasures Exhibition, Manchester, 1857, No. 1.

Exhibition of National Portraits, 1866, No. 13.

Monarchs of Great Britain Exhibition, 1901-2, No. 7.

*Lent by the Earl of Essex.*

#### 14 MARGARET WOTTON, MARCHIONESS OF DORSET.

Three-quarters length, three-quarters to right; black diamond-shaped hood lined with white with black veil falling at the back; black square-cut dress edged with ermine; deep ermine cuffs at elbows; white scarf over shoulders; double string of small black beads round neck; both hands before her grasp bunch of flowers and walking staff; dark background inscribed above to left (in early seventeenth-century hand):

"AD HOSPITEM PICTOR

TOT PROCERES GENEROSA PARENS TOT CLARA NEPOTVM

LUMINA QUÆ TERRIS LIQVIT, SACRAVIT OLYMPO

WUTTONIAM A GENITORE VIDES A CONIUGE GRAIAM."

To right:

"WUTTONIA AD SVOS  
VIVITE FOELICES ANIMISQ̃ INGENTIBUS ISTA  
SORDIDA CALCANTES PEDIBUS SUBLIMIA SEMPER  
SPIRATE & CERTOS VITÆ MELIORIS HONORES."

Below, to right, is inscribed (in eighteenth-century hand): "MARGARET WOOTTON,  
WIFE | TO SR. THOS. GREY, KNT. | OF THE GARTER, AND | GRANDMOTHER  
TO | LADY JANE GREY."

Panel, 40½ by 31½ inches.

Margaret, daughter of Sir Robert Wotton, and widow of William Hedley,  
was wife of Thomas Grey, 2nd Marquess of Dorset, K.G., and mother of Henry  
Grey, Duke of Suffolk, the father of Lady Jane Grey.

"Archæologia," xxxix, p. 44.

Art Treasures Exhibition, Manchester, 1857, No. 53.

Apparently a late sixteenth-century copy of an earlier portrait, possibly  
by HOLBEIN, since there is, in the Royal Collection at Windsor Castle, an  
original drawing by him, corresponding closely with this picture and with the  
miniature in the collection of the Duke of Buccleuch (see Case C, No. 1).

A similar portrait is at Enville Hall, Stourbridge.

*Lent by the Duke of Portland, K.G.*

# 15 ISABEL NEVILL, DUCHESS OF CLARENCE.

Half length, facing the spectator, the head turned slightly to right; cloth of  
gold diamond-shaped hood edged with jewels, black veil falling at back; square-  
cut grayish-green damask dress, edged with jewels; sleeves lined with ermine  
under sleeves of white embroidered with black; gold chain with oval pendent  
jewel set with crucifix; both hands, her right holding orange stuck with cloves,  
her left closed book, before her; brown background.

Panel, 22½ by 19½ inches.

On the frame is an inscription (in an eighteenth-century hand): "YSABELA  
DUCISSA CLARENTIÆ RIC: COM: DE WARWICK FILIA."

Isabel, daughter and coheir of Richard Nevill, Earl of Warwick, was married  
in 1469 to George, Duke of Clarence, K.G., younger brother of Edward IV, by  
whom she was mother of Edward, Earl of Warwick, and Margaret Pole, Countess  
of Salisbury (see No. 20). She died in 1476. The costume of this portrait is  
that of a lady fifty years later than the death of the Duchess of Clarence.

Exhibition of National Portraits, 1866, No. 26.

Monarchs of Great Britain Exhibition, 1901-2, No. 24.

Probably a late Tudor copy of a picture in the manner of JOHANNES CORVUS.

*Lent by the Earl of Loudoun.*

## 16 GEORGE, DUKE OF CLARENCE.

Three-quarters length, standing slightly to left in the opening of a cloth of gold tent; clean-shaven face; fair hair falling to neck; full plate armour edged with gold; hauberk of mail pushed back round neck; jewelled girdle; George of the Order of the Garter suspended by chain round neck; his right hand, wearing gauntlet, is raised, and grasps a truncheon which rests on his hip; his left, ungauntleted, holds the hilt of his sword; helmet with jewelled coronet on table to right; above, to left, the arms of England, with a label of three points, surrounded by the Garter and ensigned with ducal coronet; to right, inscription: "GEORGIVS DVX CLARENTLE CONS. CAST. DE QVEENEVRGH ANN<sup>o</sup> IX. EDW. 4."

George, Duke of Clarence, born 1449, was the younger son of Richard, Duke of York, and brother of King Edward IV. He married Isabel, daughter of Richard, Earl of Warwick, with whom he made war on his brother. Afterwards he joined Edward IV, and fought with him at Barnet and Tewkesbury. Subsequently he was suspected of treason, attainted, and put to death, according to some accounts, by drowning in a butt of Malmsey wine, in the Tower of London, 1478.

Walpole, "Anecdotes of Painting in England," *s.v.* Lucas Cornelii.

Exhibition of National Portraits, 1866, No. 25.

*Lent by the Earl of Loudoun.*

## PLATE V 17 YOUNG MAN (CALLED HENRY HOWARD, EARL OF SURREY).

Half length, very slightly to right; close-cut brown beard; youthful face; black cap trimmed with gold tags and white plume; narrow white collar and ruffles; black dress; double gold chain round neck; both hands, his right holding white gloves, before him; dark green background; inscribed (in late eighteenth-century hand): "EARL OF SURRY."

Panel oval,  $15\frac{1}{2}$  by  $10\frac{1}{8}$  inches.

*Lent by the Lord Sackville.*

## 18 GENTLEMAN OF THE DU BOIS FAMILY OF BRABANT.

Half length, three-quarters to left; looking at the spectator; slight brown beard and moustache; dark hair cut straight at neck; narrow white collar and cuffs; his left hand, at his waist, holds white gloves; green background; coat of arms (sable, a garb or, on a chief argent three martlets gules) with the date 1543 above, to the left.

Panel, circular. Diameter  $19\frac{1}{2}$  inches.

FLEMISH SCHOOL.

*Lent by the Lord Sackville.*

19 LADY OF THE COURT OF KING HENRY VIII.

Three-quarters length, seated slightly to left; diamond-shaped hood of cloth of gold edged with pearls; black veil, falling at the back; square-cut cloth of gold dress with large sleeves turned back over inner sleeves of black, slashed and pulled with white; two strings of pearls round neck; both hands, clasped together, appear to rest on a dark cushion before her; green background.

Panel, 16½ by 14¼ inches.

Scharf, No. XXXVI.

Bequeathed to the Society in 1828 by the Rev. Thomas Kerrich, who had acquired it in 1781.

Tudor Exhibition, 1890, No. 71.

Monarchs of Great Britain Exhibition, 1901-2, No. 59.

"Entitled, without any satisfactory grounds, Jane Seymour."—Scharf.

SCHOOL OF HOLBEIN.

*Lent by the Society of Antiquaries.*

20 MARGARET POLE, COUNTESS OF SALISBURY.

Half length, slightly to left; diamond-shaped hood of ermine, square-cut black dress, the sleeves slashed with white, and with deep ermine cuffs at elbows; white shawl folded over shoulders, string of small black beads round neck; both hands before her, her right holding a black cord, to which is attached a jewel shaped like a W, her left a sprig of honeysuckle; greenish-gray background; shield of arms, quarterly, France and England, with a label of three points for difference, ensigned with an earl's coronet, above to left; inscribed (in a hand of the early seventeenth century): "MARGARETA COMITISSA SARUM GEORGIJ DUCIS CLARENTIAE FILIA."

Canvas laid down on panel, 25¼ by 19¾ inches.

Margaret Plantagenet, daughter of George, Duke of Clarence, and Lady Isabel Nevill, daughter and heir of Richard, Earl of Warwick and Salisbury, born 1474, became the last of the Plantagenets upon the execution of her brother, Edward, Earl of Warwick, in 1499. She married Sir Richard Pole, and was created Countess of Salisbury in 1513. Governess to Princess Mary, and mother of Cardinal Reginald Pole. Attainted and executed in the Tower of London by order of Henry VIII, May, 1541.

Exhibition of National Portraits, 1866, No. 28.

Tudor Exhibition, 1890, No. 78.

Monarchs of Great Britain Exhibition, 1901-2, No. 38.

English School; apparently a copy from a portrait of the first half of the sixteenth century.

*Lent by the Earl of Loudoun.*

## 21 KING HENRY VIII.

Three-quarters length, standing, facing the spectator; close-cut gray beard and moustache; brown and gold striped gown, embroidered with gold and jewels and lined with fur, over cloth of gold doublet slashed and pulled with white and trimmed with jewels; his right hand, at his waist, holds brown gloves, his right grasps a staff mounted with gold; bluish green background.

Panel,  $37\frac{1}{4}$  by  $28\frac{1}{4}$  inches.

*Lent by the Lord Sackville.*

## 22 TRIPTYCH: THE VIRGIN AND CHILD, WITH ATTENDANT SAINTS AND ANGELS, ADORED BY SIR JOHN DONNE, HIS WIFE, AND DAUGHTER.

The central panel is occupied by a composition of nine figures in an open *loggia*. In the centre, the Virgin, seated, with the Child on her lap, under a rose-coloured canopy in front of a hanging of blue and gold; she wears a blue dress and rose-coloured mantle; He is entirely nude; His left hand rests on an open book held in her left hand; His right is outstretched in blessing towards Sir John Donne, who kneels on the left. Sir John has dark hair falling to neck; clean-shaven face; and wears black gown lined with brown fur, and rose-coloured doublet, open at breast, showing white shirt; gold collar of roses and suns with white enamel lion pendant round neck. Behind him stands Saint Catherine wearing jewelled carcanet in her hair; blue mantle over crimson and white low-necked bodice, and black and gold petticoat; her right hand holds a large sword, with her left she indicates the presence of Sir John Donne to the Infant Christ. Between Sir John and the central group kneels a youthful angel, with white wings, clad in green and gold, holding an apple in his right hand, a viol in his left. The landscape background, on this side of the picture, represents a winding river with a castle, bridge, and water-mill.

On the right of the central group kneels Lady Donne, wearing gray and black steeple-crowned headdress with transparent veil; low-necked purplish brown gown bordered with ermine; gold collar with enamelled pendant similar to her husband's; with both hands she holds an open book before her. Behind her kneels her daughter, wearing black hood, and low-necked brown dress with crimson stomacher. Behind stands Saint Barbara, her fair hair dressed with jewels; she wears a robe of warm green, with sleeves of crimson and gold; in her right hand she holds a model of a tower, her left is held with a protecting gesture above the shoulders of Lady Donne. Between the Saint and the central group kneels a youthful angel, with white wings, clothed in white, playing on a portable organ. The landscape background represents a meadow, with a horse-man and a cow, and wooded distance.



On the capital of the column to the left are the arms of Donne (azure, a wolf salient argent, langued gules); on that to the right the same coat, impaling Hastings (argent, a maunch sable).

The backgrounds of the wings represent the sides of the apartment of which the *loggia* forms one end. On that to the left is Saint John the Baptist, standing three-quarters to right; he has bare legs and feet, and wears grayish-violet robe and shirt of buff hide; his left hand supports a lamb; with his right he points to the central group. Behind, to left, an open door; to right, one end of the *loggia*, through which is seen the half-length figure of a man (sometimes supposed to represent the painter), dressed in gray with a red jerkin and cap.

On the outside of this shutter is painted, in stone-coloured *grisaille*, a full-length figure, in a niche, of Saint Christopher, standing, facing the spectator, on a rock with the Infant Christ seated on his shoulders.

On the inside of the right-hand wing is Saint John the Evangelist, standing, facing the spectator, in flowing rose-coloured draperies; with his right hand he makes the sign of consecration over the chalice held in his left; beyond, an open window; to right, the courtyard of a house, with a peacock, seen through the opening of the *loggia*, to left.

On the outside of this shutter is painted, in stone-coloured *grisaille*, a full-length figure, in a niche, of St. Anthony, standing three-quarters to left, holding bell, book, and staff; a pig at his feet.

Panel, the centre  $27\frac{3}{4}$  inches square. The shutters,  $27\frac{3}{4}$  by  $11\frac{3}{4}$  inches.

"Sir John Donne of Kidwelly, County Caermarthen, son of Griffith Donne and Janet Scudamore; married Elisabeth, daughter of Sir Leonard Hastings of Kirkby, and sister of William, first Lord Hastings, Lord Chamberlain of Edward IV. Sir John was slain at the battle of Edgecote, 26th July, 1469. This triptych must have been painted between 1461, when Edward adopted the badge which Sir John and his wife are wearing, and 1469; probably in 1468, when a number of Yorkists came to Bruges to assist at the wedding of Charles the Bold and Margaret of York. Besides the daughter represented in the picture, Sir John had two sons, Edward and Griffith. Had the triptych been painted in England, they would no doubt have been represented kneeling behind their father."—WEALE, "Hans Memlinc," 1901, p. 14.

Strong, "Masterpieces in the Duke of Devonshire's Collection of Pictures," 1901. Plate 15.

Exhibition of National Portraits, 1866, No. 18.

Royal Academy Winter Exhibition, 1876, No. 172.

Burlington Fine Arts Club, Exhibition of Pictures of the Netherlandish School, 1892, No. 20.

Bruges Exhibition, 1902.

Guildhall Exhibition, 1906, No. 21.

By HANS MEMLINC.

Lent by the Duke of Devonshire.

## 23 HENRY VIII.

Three-quarters length, standing facing the spectator; brown beard and moustache; black cap trimmed with jewels, loops of pearls and white plume; brown gown with hanging sleeves, striped horizontally with gold, edged with gold embroidery, fastened by bands of jewels, and lined with white fur, over red doublet embroidered with gold and jewels, and slashed and pulled with white; gold and jewelled collar; his right hand at his side holds glove, his left grasps a black staff mounted with gold; dark background; inscribed: "ANNO DNI 1544. ÆTATIS SVÆ 55" [*sic*].

Panel, 46 by 37½ inches.

This is an important example of one type of the portraits of Henry VIII, executed towards the end of his life, examples of which are in Warwick Castle, Kimbolton, and the National Portrait Gallery. They have been ascribed variously to Hans Holbein, who died in 1543, and to Lucas Hornebolt, who died in 1544.

"Archæologia," xxxix, p. 254.

Royal Academy Winter Exhibition, 1877, No. 249.

Tudor Exhibition, 1890, No. 49.

*Lent by the Governors of St. Bartholomew's Hospital.*

## 24 KING HENRY VIII "WITH SCROLL."

Half length, facing the spectator, the head turned slightly to right; fair, close-cropped hair and beard; black cap with enamelled gold medallion and plume; brown fur-lined gown over cloth of gold jerkin, slashed and pulled with white and trimmed with jewels cut low on breast, showing white shirt; his right hand rests on a crimson cushion before him, his left holds scroll, inscribed: "MARCI 16 | ITE IN MVDVM VNIVERSV ET PREDICATE | EVANGELIVM OMNI CREATVRE"; warm greenish gray background.

Canvas, 28½ by 22½ inches.

This appears to be an early and very interesting copy of the portrait, painted on panel, at Hampton Court Palace, about the painter of which there exists a diversity of opinion. It has been attributed by various writers to Holbein, Janet, Sotto Cleve, and Girolamo da Treviso. The ascription to an Italian origin has been given some weight, owing to the scroll with inscription, a feature not usually found in the English and French portraits of the time. (*Cf. the cartellino in Italian pictures.*) It is usually asserted that the original portrait must have been painted in 1536, because (1) it was in that year that Henry ordered Miles Coverdale's English version of the whole Bible to be laid in the choir of every church "for every man that will to look and read therein; and shall discourage no man from reading any part of the Bible, but rather comfort, exhort, and admonish every

man to read the same." To this the text on the scroll would seem to refer. (ii) It was in 1535 that the King "commanded all those about his Court to poll their heads; and to give them example he caused his own head to be polled, and from thenceforth his beard to be knotted and no more shaven." The hair and beard are here treated, it is said, in this fashion.

Against these two arguments in favour of the date 1536, it may be pointed out that the King presents the aspect of a young man of not more than thirty years of age, and this would place the portrait at about the date of the meeting with Francis I at the Field of the Cloth of Gold in 1520. The portrait of Eleonora of Spain, wife of Francis I, also at Hampton Court, is evidently by the same hand; and the smaller portrait of Francis I, also at Hampton Court, is either by, or a copy after, the same painter. These circumstances would point to a possible French origin, and lend some colour to the ascription of the portrait either to "Sotto" Cleef, who worked in France before coming to England, or to Jean Clouet, more probably the latter, who may very well have been in attendance on Francis I at the Field of the Cloth of Gold.

This portrait was presented to the Merchant Taylors' Company in 1616 by Mr. John Vernon. The portrait at Hampton Court, described by Vanderdoort in Charles I's catalogue as "A Whitehall piece, said to be done by Gennet or Sotto Cleve," came into the possession of the King in 1624 by exchange "with my Lord Arundel."

Tudor Exhibition, 1890, No. 120.

*Lent by the Merchant Taylors' Company.*

## 25 UNKNOWN LADY.

Half length, three-quarters to right; fair hair parted in the middle and turned forward over the ears; black French hood; black dress lined with white fur, the sleeves puffed and slashed; both hands, folded before, hold a small book; dark green background; inscribed: "AN<sup>o</sup> DNI 1551 ÆTATIS . 34."

This possibly represents a member of the Grey family, and is probably by the painter HE (Haunce Eworth?).

Panel, 14 $\frac{1}{8}$  by 10 $\frac{5}{8}$  inches.

*Lent by the Duke of Norfolk, E.M., K.G.*

## 26 THOMAS CRANMER, ARCHBISHOP OF CANTERBURY.

Half length, three-quarters to left, looking at the spectator; clean-shaven face; brown hair on temples; black cap; brown fur scarf; black chimere; white rochet; both hands before him hold a small open book; on the first finger of his left he wears a signet ring upon the bezel of which are a shield, now blank

and the letters I T; brown background; inscribed: "THOMA CRANMERE FVISTI TEMPORA LETA DEVS TEMPORA DVRA DEDIT."

Panel,  $15\frac{1}{2}$  by  $10\frac{1}{8}$  inches.

On the back is the inscription: "Portrait of Archbp. Cranmer found at Farthings & presented to me by Moreton Frewen Esq<sup>r</sup> in 1845; supposed by Sir Hy Ellis & other Antiquaries to be an Original, it has probably been in the Frewen family 2 Centuries & a half or more. F 1846. Lucas Kranach Pinxt."

This portrait is a smaller version, varied in the background, of the upper portion of the portrait of Archbishop Cranmer in the National Portrait Gallery, painted and signed by Gerlach Fliccius. A similar portrait is at Jesus College, Cambridge.

Tudor Exhibition, 1890, No. 226.

Possibly by GERLACH FLICCIUS.

*Lent by Mr. Edward Frewen.*

PLATE VI 27 MARY HUNGERFORD, BARONESS HUNGERFORD.

Three-quarters length, standing three-quarters to left, looking at the spectator; fair hair parted in the middle; white hood, fastened under the chin, over white coif; black gown lined with brown fur, with deep fur cuffs at elbows, crimson undersleeves; brown petticoat; narrow white ruffles at neck and wrists; round waist gold chain, to which is attached rosary of coral beads; both hands, her left holding the rosary, her right red rose, before her; dark green background; inscribed (in eighteenth-century hand): "MARY BARONESS HUNGERFORD & C. & C. WIDOW OF EDWARD LORD HASTINGS."

Panel,  $32\frac{1}{4}$  by 26 inches.

Mary, daughter of Sir Thomas Hungerford, was born about 1466, and succeeded as Baroness Botreaux in 1478. Before 1481 she was married to Sir Edward Hastings, K.B. In 1485 she became in her own right Baroness Hungerford and Baroness de Moleyns. She was re-married to Sir Richard Sacheverell, and died before 1534.

Exhibition of National Portraits, 1866, No. 66.

Tudor Exhibition, 1890, No. 32.

Possibly a work of the English School; recalls in style the portrait called Margaret Tewkesbury, Abbess of Godstow, dated 1529, in the possession of St. John's College, Oxford.

*Lent by the Earl of Loudoun.*

28 MARY TUDOR, SISTER OF KING HENRY VIII, AND WIFE OF (1) PLATE VII  
LOUIS XII, KING OF FRANCE, (2) CHARLES BRANDON,  
DUKE OF SUFFOLK.

Half length, facing the spectator; cloth of gold diamond-shaped hood, edged with jewels, with black veil falling at the back; square-cut gray dress edged with jewels; white sleeves embroidered with black, gold, and silver; jewelled necklace and pendants; both hands, her right holding an apple, rest on a table with a red cloth before her; background of a hanging of cloth of gold with a design of armed knights in architectural panels.

Panel, 22½ by 18½ inches.

Formerly in the possession of Sir Henry des Voeux, by whom it was acquired from an unrecorded source in January, 1860. It was at that time in the original frame, which bore, besides the titles of the subject, copied on the present frame, the actual signature of the artist, "Johannes Corvus Flandrus Faciebat." ("Archaeologia," xxxix, p. 49, and xlix, 286.)

Tudor Exhibition, 1890, No. 5.

Monarchs of Great Britain Exhibition, 1901-2, No. 50.

By JOHANNES CORVUS.

*Lent by Mr. H. Dent-Brocklehurst.*

29 QUEEN ELIZABETH AS PRINCESS (?) (CALLED QUEEN KATHER- PLATE VIII  
INE PARR).

Whole length, standing, facing the spectator on a Persian carpet, the head turned slightly to left, looking at the spectator; fair hair, parted in the middle; golden brown French hood, trimmed with gold and jewels; square-cut cloth of silver gown lined with ermine, with deep ermine cuffs at elbows, over red dress richly embroidered with gold and pearls; sleeves slashed and pulled with white embroidered with scarlet; jewelled necklaces and girdle with long ends, consisting of strings of cameo heads; both hands folded before her, holding red carnation; dark bluish-green background.

Panel, 70½ by 34½ inches.

This portrait, which is believed to have been preserved at Glendon Hall, Northamptonshire, ever since it was executed, has long borne the traditional name of Katherine Parr. No authentic portrait of this queen is known. The date of the costume and the type of countenance both point to its being more probably a portrait of the Princess Elizabeth. It is noticeable that several of the rings on the fingers are the same as those in the well-known portrait of the Princess at a slightly earlier age in the Royal Collection at Windsor Castle. A



portrait of the Princess Mary, dated 1544, and attributed to JOHANNES CORVUS, in the National Portrait Gallery, has many points of resemblance with this picture.

"Archaeologia," xl, p. 79.

Exhibition of National Portraits, 1866, No. 131.

*Lent by Mrs. Booth.*

### 30 EDMUND BUTTS.

Half length, standing three-quarters to right; brown hair, beard, and moustache; narrow pleated ruff; full plate armour, with gauntlets, of steel edged with gold; his right hand on his hip, his left rests on his helmet which stands before him to right; greenish-gray background; inscribed: "ANNO DNI 1545 AETATIS SUAE 26"; coat of arms (azure on a chevron or, between three estoiles of six points rayonnant or, three lozenges gules—a mullet for difference—with mantling and crest a horse's head coupé proper, armed with chamfron and neck armour; on the head two plumes, quarterly, azure and argent) above to left.

Panel, 21 by 15½ inches.

Edmund Butts, of Thornham, Norfolk, born in 1519, was the third and youngest son of Sir William Butts, Knt., M.D., Physician to King Henry VIII. He died in 1549.

Attributed to JOHN BETTES.

*Lent by Prince Frederick Duleep Singh.*

### 31 JOHN HOWARD, 1ST DUKE OF NORFOLK, K.G.

Half length, slightly to left, looking at the spectator; brown hair, falling to neck, and moustache; black cap; black gown lined with brown fur over red doublet with cylindrical gold buttons; George of the Order of the Garter suspended by black cord round neck; both hands, his left pointing to himself, before him; dark green background; inscribed on a cartellino to right: "JHON HOWARDE THE FIRST DUKE OF NORFOLK OF THAT NAME."

Panel, 29¾ by 24 inches.

John Howard was son and heir of Sir Robert Howard and Margaret, daughter of Thomas Mowbray, Duke of Norfolk, and was in the service of his kinsman, John Mowbray, Duke of Norfolk, in 1455; by close interest he was returned to parliament. He rendered considerable service to the Yorkist cause, under Edward IV; and in 1467 was made Treasurer of the Household, in which capacity he attended at the marriage in 1468 of the King's sister Margaret with the Duke of Burgundy. He continued to serve Edward IV, and, after his death, Richard III, by whom he was created, in June, 1483, Duke of Norfolk and Earl

Marshal, and soon after Admiral of England. In spite of warnings to the contrary he refused to desert the King, whom he joined at Bosworth, where he was killed on 22nd August, 1485.

A small panel portrait of the 1st Duke of Norfolk, usually stated to have been copied from the portrait here exhibited, is at Windsor Castle. The Windsor portrait, which can hardly be regarded as taken from life, is, however, probably the older, the present portrait having the appearance of being a version painted by a more skilful painter at a somewhat later period.

Tudor Exhibition, 1890, No. 15.

*Lent by the Duke of Norfolk, E.M., K.G.*

32 HENRY, LORD MARNEY.

Half length, three-quarters to right; brown hair, red moustache, and long pointed beard; black cap; narrow pleated white collar and ruffles embroidered with black; black gown, with high standing collar, over brown doublet; both hands, his right holding white gloves, before him; green background, inscribed (in late seventeenth-century hand): "HENRY, LORD MARNEY."

Panel, 22½ by 14¾ inches.

Sir Henry Marney, 1st Lord Marney, was made Privy Councillor to Henry VII, 1485, created a Knight of the Garter, 1510, Baron Marney and Lord Privy Seal, 1523, in which year he died. He attended Henry VIII to the Field of the Cloth of Gold, 1520. Lord Marney was twice married, firstly to Thomazine, daughter of Sir John Arundel of Lanherne; secondly to Elizabeth, daughter of Sir Nicholas Wilford.

*Lent by Sir Henry Bedingfeld, Bart.*

33 KING HENRY VIII.

Half length, slightly to left; close cut fair beard; black cap and coif covering ears, trimmed with gold and plume; fur-lined gown; black doublet, slashed and pulled with cloth of gold, over rose-coloured jerkin cut low on breast, showing white chemisette trimmed with gold; both hands, apart, rest on a green velvet cushion before him; bright green background.

Panel, 18½ by 13¼ inches.

Scharf, No. XXXIV.

Bequeathed to the Society by the Rev. Thomas Kerrich, 1828.

Monarchs of Great Britain Exhibition, 1901-2, No. 48.

A similar portrait is in the National Portrait Gallery.

*Lent by the Society of Antiquaries.*

34 SIR WILLIAM FITZWILLIAM, K.G., EARL OF SOUTHAMPTON. PLATE V

Head three-quarters to right; clean-shaven face; gray hair cut straight on neck; black cap over black coif tied under chin; brown fur gown over black

doublet; brown background inscribed (in eighteenth-century hand): "SIR THOMAS MOORE."

Panel,  $13\frac{1}{2}$  by  $9\frac{3}{4}$  inches.

Sir William Fitzwilliam was younger son of Sir Thomas Fitzwilliam, of Aldverke, and Lucy Nevill, daughter of John, Marquess of Montacute. He was brought up as a boy as the companion of Henry VIII, and was one of the King's most intimate friends. He attached himself to Cardinal Wolsey, by whom he was sent as Ambassador to the French Court. In 1526 he was appointed Comptroller of the King's Household, and made K.G. In 1529 he succeeded Sir Thomas More as Chancellor of the Duchy of Lancaster; in 1533 acted as Lord Privy Seal; in 1536 was appointed Lord High Admiral; in 1537 Treasurer of the King's Household, and raised to the peerage as Earl of Southampton. He was one of the most astute and unscrupulous ministers of the reign. He purchased the Estate of Cowdray in 1528, and was buried at Midhurst.

This head is evidently copied from that in the full-length portrait of Fitzwilliam in the Fitzwilliam Museum at Cambridge, which is dated 1542. This is sometimes ascribed to Holbein, or stated to be a copy from a picture by Holbein, which was destroyed by fire at Cowdray House. An original drawing, by Holbein, of the head and shoulders only, corresponding closely with the picture, is in the Royal Collection at Windsor Castle. The painting has, however, all the appearance of being an original work, and is clearly by the same hand as the Earl of Surrey at Knole, the full-length of a young man in red at Hampton Court Palace, and the Sir Thomas Gresham at Mercers' Hall.

Panel, 13 by  $9\frac{1}{2}$  inches.

*Lent by the Duke of Devonshire.*

### 35 KING HENRY VII.

Bust, three-quarters to right; aged, clean-shaven face; white hair falling to neck; black cap with jewelled medallion; fur-lined scarf; brownish-green robe embroidered with gold and lined with ermine over scarlet dress; jewelled collar; warm gray background. Inscribed (in a late hand): "KYNGE HENRY YE SEVENTH JOHAN DE MAUBEUSE, FR."

Panel,  $22\frac{1}{2}$  by  $17\frac{1}{4}$  inches.

Tudor Exhibition, 1890, No. 6.

Apparently based upon the wall-painting by HOLBEIN at Whitehall.

*Lent by Captain Josceline Bagot.*

### PLATE IX 36 QUEEN MARY I (AS PRINCESS).

Three-quarters length, seated, facing the spectator, in a red arm-chair; fair hair; red French hood edged with pearls; square-cut black dress edged with pearls; wide sleeves lined with ermine, with deep crimson cuffs at elbows; inner sleeves

of cloth of gold slashed with white; jewelled necklace and girdle; hands folded before her; in front, an open book, inscribed with maxim from Epictetus in Greek, lies on a green cushion; dark golden damask background; coat of arms (a later addition) above to left.

Panel,  $38\frac{1}{2}$  by  $28\frac{1}{2}$  inches.

Presented to the University by Mr. Chambers Hall in 1855; the previous history of the picture is not known.

Oxford Exhibition of Historical Portraits, 1904, No. 32.

Apparently by the same hand as the portrait of Henry VIII "with the scroll," at Hampton Court.

*Lent by the University of Oxford (Ashmolean Museum).*

### 37 KING HENRY VII.

Bust, three-quarters to right, looking at the spectator; aged clean-shaven face; white hair falling to neck; black cap with jewelled gold badge; black fur-lined gown, and cloth of gold robe lined with ermine, and fastened with large jewelled clasp, over crimson doublet; dark background; inscribed: "HENRICVS VII R."

Panel,  $22\frac{1}{2}$  by  $17\frac{1}{2}$  inches.

Scharf, No. XXIV.

Presented to the Society by Richard Rawlinson, 1753.

Monarchs of Great Britain Exhibition, 1901-2, No. 35.

A similar picture is at Eton College.

*Lent by the Society of Antiquaries.*

### 38 KING HENRY VIII.

PLATE X

Half length, three-quarters to the right; close-cropped fair beard and moustache; black cap trimmed with jewels and loops of pearls and white plume; cloth of gold gown lined with brown fur, over light gray doublet embroidered with black, trimmed with jewels and slashed and pulled with white; this is cut low at the neck, and shows white shirt with neckband embroidered with gold; round jewel suspended by chain of spiral black and gold beads and HS round neck; both hands are partially visible, his left at his side, his right holding glove before him; bright blue background.

Panel,  $10\frac{1}{2}$  by  $7\frac{1}{2}$  inches.

The age of the portrait appears to be that of the original cartoon for the wall-painting at Whitehall, drawn in 1537.

"Archaeologia," xxxix, p. 250.

Loan Exhibition, South Kensington, 1862, No. 2651.

Exhibition of Portrait Miniatures, South Kensington, 1865, No. 2082.

By HANS HOLBEIN.

*Lent by the Earl Spencer, K.G.*

## PLATE XI 39 AN ELDERLY MAN, UNKNOWN.

Half length, three-quarters to right; clean-shaven face; black cap and coif with long strings falling beneath chin; black gown, with sleeves, over russet doublet; white shirt showing at throat; both hands drawing his gown round him; dark greenish-blue background; inscribed: "ANNO DNI MDXXXVIII."

Panel, 15 $\frac{5}{8}$  by 12 inches.

Formerly in the collection of the late Mr. Henry Willett, of Brighton.

Attributed to HOLBEIN.

*Lent by Mr. R. Langton Douglas.*

PLATE I 40 KING HENRY VII AND KING HENRY VIII. Cartoon for  
(Frontispiece) the wall-painting at Whitehall.

Two whole-length standing figures; to left, Henry VIII slightly to right wearing fur-lined gown, reaching to the knees, over doublet slashed and richly decorated with jewels; cap trimmed with jewels and plume; to right, Henry VII, standing on a higher level, clothed in flowing ermine-lined robes, and wearing black cap. The background is composed of decorative architecture; in the middle a shell-shaped niche; above, a frieze with sirens supporting a shield with the letters "H.I." knotted together.

Brush and ink on paper stretched on canvas of the sixteenth century, 103 $\frac{3}{4}$  by 54 inches.

The Palace of Whitehall, originally called York House, was the London residence of Cardinal Wolsey, and, after Wolsey's disgrace, was delivered over to the King in February, 1530. The King at once commenced to build a royal palace on the site, which he called Whitehall. He employed many artists to adorn his new palace, and among them Hans Holbein. Holbein is stated to have painted a ceiling in the Matted Gallery. Pepys in his Diary for 28th August, 1668, mentions that he saw alterations going on in this Gallery, and remarks: "And pity to see Holbein's work in the ceiling blotted out and only whited over." Elsewhere Holbein is also stated to have painted on a wall a "Dance of Death." In the Privy Chamber Holbein painted on the wall a large painting—Henry VIII and his queen, Jane Seymour, with the King's parents, Henry VII and Elizabeth of York. The two kings were represented standing on one side of (apparently) a chimney-piece, balanced by the two queens on the other side. This painting was executed in 1537, and perished in the conflagration of January, 1697-8. Fortunately, two small copies of the painting had been made by Remigius van Leemput for Charles II, one of which is preserved at Hampton Court and gives the whole composition. This was engraved by Vertue.

The present portion of Holbein's original cartoon has been handed down in fairly good preservation, considering that it has been pricked for actual use in



transferring the design to the wall, and the perishable nature of the paper on which it is drawn. This cartoon was in 1590 in the possession of John, Lord Lumley, at Lumley Castle, and is entered in the inventory of his pictures as "The Statuary of King Henry the Eight and his father Kinge Henry the Seventh Joyned together, doone in white and blacke by Haunce Holbyn." It passed subsequently into the collection of the Duke of Devonshire, and has since been preserved at Hardwick Hall.

The importance of this great drawing is easy to recognize. It is especially noteworthy that the likeness of Henry VIII, as given in the cartoon, corresponds with the likeness in the portrait belonging to Earl Spencer, and that in the miniature belonging to the Duke of Buccleuch, both included in this Exhibition, whereas the likeness in Van Leemput's copy is that of Henry VIII in later years, as shown in the portraits from St. Bartholomew's Hospital, and Knoles.

"Archæologia," xl, p. 83.

Strong, "Drawings by Old Masters in the Collection of the Duke of Devonshire," Plate I.

Exhibition of National Portraits, 1866, No. 134.

Royal Academy Winter Exhibition, 1879, No. 231.

Tudor Exhibition, 1890, No. 42.

Monarchs of Great Britain Exhibition, 1901-2, No. 62.

By HANS HOLBEIN.

*Lent by the Duke of Devonshire.*

#### 41 SIR THOMAS LE STRANGE, KNIGHT.

PLATE XII

Bust, three-quarters to left; gray hair cut straight on forehead; brown beard and moustache; black cap trimmed with gold loops and medallion; white pleated collar with hanging tags in front; brown fur gown over black dress; gold chain round neck; greenish blue background; inscribed: "ANNO D<sup>o</sup> 1536 ÆTATIS SUÆ 43."

Panel, 15½ by 10½ inches.

Sir Thomas Strange, or le Strange, Knt., only son of Robert le Strange, of Hunstanton in Norfolk, and Margaret, daughter and heir to Thomas le Strange, of Walton d'Eivell in Warwickshire; born 1493, inherited the estates of the family from his uncle, Sir Roger, and, being introduced at Court, was appointed an Esquire of the Body of Henry VIII, received the honour of knighthood and accompanied the King to the Field of the Cloth of Gold. He was High Sheriff of Norfolk in 1532, and a Commissioner to inquire into the revenues of Walsingham Abbey in 1536. Died 16th January, 1545.

The original drawing for this picture is in the Royal collection at Windsor Castle.

Tudor Exhibition, 1890, No. 113.

By HANS HOLBEIN.

*Lent by Mr. Hamon le Strange.*

## 42 SIR THOMAS LE STRANGE.

Similar to the last, but larger, and on a warm greenish gray background; the design of the cap-medallion, an antique laureate head, is distinguishable. Inscribed: "§ THOMS LE STRANGGE ANNO D<sup>O</sup> 1536. ÆTATIS SVÆ 43."

Panel, 19½ by 15½ inches.

Attributed to HOLBEIN, but apparently a nearly contemporary copy of the preceding on an enlarged scale.

*Lent by Mr. Hamon le Strange.*

## PLATE XIII 43 SIR BRYAN TUKE.

Half length, three-quarters to left; clean-shaven face; black cap over black coif; black gown lined with brown fur, with deep fur collar, over black doublet; sleeves of fine chequered black and gold stuff; gold jewelled cross suspended by gold chain round neck; his right hand held before him, his left holding gloves, rests beside a folded paper, inscribed: "NVNQVID NON PAVCITAS DIERVM MEORVM FINIETVR BREVI?" (Job x, 20) on a red-covered table before him; brown background inscribed: "BRIANVS TVKE MILES ANO ETATIS SVÆ LVIIII."

Panel, 18½ by 14½ inches.

Secretary to Cardinal Wolsey, French Secretary to Henry VIII, Treasurer of the Household in 1528.

Royal Academy Winter Exhibition, 1880, No. 188.

A similar portrait, with the addition of a figure of Death behind the head, is in the Munich Gallery.

By HANS HOLBEIN.

*Lent by Miss Guest, of Inwood.*

## PLATE XIV 44 MARGARET ROPER, DAUGHTER OF SIR THOMAS MORE.

Three-quarters length, three-quarters to left; white diamond-shaped hood embroidered with gold; square-cut black and white dress, edged with jewels over transparent chemisette; string of black beads and fine gold chain round neck; cinquefoil jewel on breast; cloth of gold sleeves slashed and pulled with white; both hands hold an open book resting on a table before her; dark background. Inscribed (in eighteenth-century hand): "Queen Catherine."

Panel, 25½ by 19½ inches.

Exhibition of National Portraits, 1866, No. 78.

Probably a nearly contemporary copy of a lost original by HOLBEIN. It corresponds closely, excepting for slight differences in the position of the hands, with the figure in the sketch for the More family in the Museum at Basel.

*Lent by the Lord Sackville.*

45 SIR NICHOLAS CAREW.

PLATE XV

Three-quarters length, standing three-quarters to left; brown beard and moustache; black cap trimmed with white plume and octagonal gold badge (representing a tree stem raguly and a banderole inscribed "SOLA . ."), over cloth of gold coif; full plate armour; brown trunks slashed with cloth of gold; his right hand grasps a white truncheon which rests on his hip; his left hand, on his hip, grasps his sword by the scabbard; background of green damask curtain looped up to right; inscribed on a *cartellino* below to left: "SR NICHOLAS CAREWE, MASTER OF THE HORSE TO KING HENRY YE 8."

Panel, 36 by 40 inches.

Son of Sir Richard Carew; one of Henry VIII's household, and Master of the Horse, 1524; Envoy to France and to the Emperor Charles V; K.G., 1536; incurred the King's displeasure and executed, 1539.

This portrait was in the possession of John, Lord Lumley, in 1590, and was sold from Lumley Castle in 1785 for £10 10s.

Art Treasures Exhibition, Manchester, 1857, No. 26.

Royal Academy Winter Exhibition, 1880, No. 192.

The original drawing for the head is in the Museum at Basel.

By HANS HOLBEIN.

*Lent by the Duke of Buccleuch and Queensberry, K.G.*

46 QUEEN JANE SEYMOUR.

Three-quarters length, standing three-quarters to left; cloth of gold and white diamond-shaped hood, edged with pearls, with black veil falling at the back; square-cut red dress, trimmed with network of gold cord; petticoat and undersleeves of cloth of gold, slashed and pulled with white; pearl necklace with pendent jewels; jewel in the form of the monogram I.H.S. on breast; both hands clasped together before her; greenish blue background.

Panel, 24 by 19 inches.

Tudor Exhibition, 1890, No. 44.

A similar picture is in the possession of the Duke of Bedford at Woburn Abbey.

Excellent contemporary copy of the picture by HOLBEIN in the Imperial Gallery at Vienna, the original drawing for which is in the Royal Collection at Windsor Castle.

*Lent by the Lord Sackville.*

47 AN ITALIAN NOBLEMAN (CALLED JAMES, 2ND EARL OF DOUGLAS, SURNAMED "THE BLACK").

Bust, three-quarters to right, the head turned in profile to right; clean-shaven face; dark hair cut straight on neck; black cap with gold medallion; steel corselet

over shirt of mail; collar of Order of St. Michel round shoulders; warm gray background; inscribed, in seventeenth-century hand: "THE EARLE OF DOUGLAS SURNAMED BLACK," with the number "109."

Panel,  $13\frac{1}{4}$  by  $12\frac{1}{4}$  inches.

Sir James Douglas, born about 1286, was a supporter of Robert Bruce, King of Scotland, with whom he warred successfully against the English. He commanded the left wing of the Scots at Bannockburn. After the death of Robert Bruce, Douglas started to carry out the King's wish that his heart should be deposited in the Holy Sepulchre at Jerusalem. On the way he entered the service of the King of Spain; fought against the Saracens, and was killed in battle on 25th August, 1330.

Formerly in the collection of King Charles I, whose brand of ownership is on the back of the panel, and described in Vanderdoort's catalogue: "A White-hall piece. Item. Above the door of the Coffe Chamber, the picture of the valliant Scottish Earl Douglas, also called the black Dudley [*sic*], in a black cap with a little medal, being side faced."

Exhibition of National Portraits, 1866, No. 12.

Milanese School, probably by BERNARDINO DEI CONTI.

*Lent by the Earl of Home.*

PLATE XVI 48 SIR THOMAS WYAT, THE YOUNGER.

Profile, to left, looking upwards; head and neck only, cut off at commencement of shoulders; slight, light brown moustache and beard, dark brown short hair.

Panel, circular, 13 inches diameter.

Born 1521 (?), the son of Sir Thomas Wyatt, the poet; associated with Henry Howard, Earl of Surrey, in campaigns in France; engaged in the insurrection against the marriage of Queen Mary and Philip II, but, having been deserted by his followers, was compelled to surrender, and was beheaded, 1554.

Formerly in the collection of King Charles I, whose brand of ownership it bears.

A similar picture is in the possession of the Countess of Romney. (Tudor Exhibition, 1890, No. 224.)

A portrait of Sir Thomas Wyatt, the younger, was in the collection of John, Lord Lumley, in 1590.

Ascribed to HANS HOLBEIN.

*Lent by the Right Hon. Lewis Fry.*

49 THOMAS HOWARD, 3RD DUKE OF NORFOLK, K.G.

Half length, standing slightly to left; clean-shaven face; red hair; black cap over black coif; black gown lined with ermine with deep ermine collar over rose-

coloured doublet; collar and George of the Order of the Garter; both hands, his right holding the gold stick as Earl Marshal, his left the white wand as Treasurer, before him; warm green background; inscribed: "THOMAS DVKE OFF NORFOLK MARSHALL AND TRESVRER OFF INGLONDE THE LXVI YERE OF HIS AGE."

Panel, 30 by 23 inches.

Thomas Howard, 3rd Duke of Norfolk, born in 1473, was the most conspicuous man at Court in his time next to the King. He was married in 1495 to Lady Anne of York, daughter of Edward IV, and sister of Elizabeth of York, Queen of Henry VII. He was thus uncle to Henry VIII. In 1513 he married, as his second wife, Elizabeth, daughter of Edward Stafford, Duke of Buckingham. He was also uncle to both Anne Boleyn and Catherine Howard. He was an implacable enemy of Wolsey and Cromwell, and assisted in the fall of both. He was also the enemy and rival of the Earl of Hertford and the Seymours, and under their *régime* was accused of high treason and sentenced to death, and was only saved from execution by the death of Henry VIII. Under Queen Mary he was restored to honours and royal favour, but died in 1554, and was buried at Framlingham.

Tudor Exhibition, 1890, No. 41.

This is a replica, with slight variations, of the portrait by HOLBEIN at Windsor Castle. A careful comparison of the two shows that the Windsor portrait is the original, and the present picture an excellent contemporary copy.

*Lent by the Duke of Norfolk, E.M., K.G.*

## 50 SIR THOMAS WYAT.

Bust, three-quarters to left; dark hair, beard, and moustache, bald forehead; red drapery round the shoulders; brown background. Inscribed "SYR · THOMAS · WYAT."

Born 1503 (?); accompanied an embassy to the Papal Court, 1527; knighted 1537; as a diplomatist enjoyed the chequered favour of King Henry VIII; as a poet remarkable as a student of Italian poetry, and the first to adapt its forms, including the sonnet, to English use; died 1542.

Panel, 17½ by 12½ inches.

Exhibition of National Portraits, 1866, No. 68.

Tudor Exhibition, 1890, No. 169.

Oxford Exhibition of Historical Portraits, 1904, No. 24.

This and the similar picture in the National Portrait Gallery are based upon a woodcut after HOLBEIN published in Leland's "Næniae in mortem Thomae Viati equitis incomparabilis," 1543. (See Case E, No. 5.)

*Lent by the University of Oxford (Bodleian Library).*



## PLATE XVII 51 WILLIAM WEST, 1ST LORD DELAWARR (?).

Three-quarters length, standing, facing the spectator; clean-shaven face; black cap trimmed with gold; narrow pleated collar and cuffs; black cloak edged with gold; black slashed doublet over red jerkin; black trunks and hose; his right hand on his hip; his left, holding gloves, rests on the hilt of his sword; warm gray background.

Panel, 51 $\frac{3}{4}$  by 30 $\frac{3}{4}$  inches.

The identification of the subject has been made on the evidence of the arms on the bezel of the ring (argent, a fess dancetty sable), which are those of the West family. The probable date of the costume would point to the first Baron Delawarr; b. c. 1520, d. 1595.

Arundel Club Publications, 1908, No. 10.

Royal Academy Winter Exhibitions, 1870, No. 23; 1880, No. 167; and 1908, No. 2.

Attributed to HANS HOLBEIN and to GUILLIM STRETES.

*Lent by Lieut.-Col. G. L. Holford, C.I.E., C.V.O.*

## 52 SIR THOMAS MORE.

Half length, three-quarters to right; close shaven beard; black cap and coif; black sleeveless gown lined with brown fur; red sleeves; gold collar of S.S., with pendent jewelled cross; his right hand, on breast, touches this cross, his left rests on a book, inscribed "NON MORS SED CAVSA," lying on a green covered table before him; brown background, inscribed (in eighteenth-century hand): "S<sup>r</sup> THOS MORE."

Panel, 25 by 19 $\frac{1}{4}$  inches.

*Lent by the Lord Sackville.*

## PLATE XVIII 53 SIR THOMAS MORE.

Half length, seated three-quarters to right; close-shaven gray moustache and beard; dark hair; black cap; black gown lined with brown fur, with deep fur collar; crimson satin sleeves; golden collar of S.S. with portcullis clasps and Tudor rose pendant; his right elbow rests on a table to left; both hands together holding a folded paper before him; background of green curtain with gold fringe tied back by golden cord; inscribed on table MDXXVII.

Panel, 29 $\frac{1}{2}$  by 23 $\frac{1}{2}$  inches.

Exhibition of National Portraits, 1866, No. 157.

Royal Academy Winter Exhibitions, 1870, No. 121; 1881, No. 194; and 1896, No. 138.

Tudor Exhibition, 1890, No. 94.

A portrait of Sir Thomas More by Holbein was in the possession of Lord Lumley in 1590, and was sold from Lumley Castle in 1785 to Mr. Hay of Savile Row.

This is the original from which so many copies have been made. The study for the head is in the Royal Collection at Windsor, and the position corresponds with the figure in the sketch at Basel representing the family of More.

By HANS HOLBEIN.

Lent by Mr. Edward Huth.

54 HENRY HOWARD, EARL OF SURREY.

Whole length, represented as standing, facing the spectator, in an archway, which forms the centre of a decorative architectural composition; dark hair; red moustache and beard in two tufts on chin; black cap trimmed with gold and silver tags and white plume; dark cloak lined with brown fur over brown doublet and trunks embroidered with large pattern in white; white hose and slashed shoes; Garter round left leg; collar and George of unusual form—the figure of the Saint being represented on a heater-shaped shield surrounded by jewels; dagger and sword with gold mounts, set with antique heads in silver; his right elbow rests on the broken shaft of a fluted red marble column; the hand holds white gloves; his left hand on his hip; the base of the pillar inscribed "SAT SVPEREST"; the architrave of the arch, "ANNO DÑI 1546 ÆTATIS SVE 29"; dark blue sky background; between the legs is seen a ruined wall overgrown by weeds.

The architectural framework of which this portrait forms the centre is (with the exception of the shields) executed in stone-coloured *grisaille* against a ground simulating porphyry; at the bottom on either side are consoles, consisting of grotesque masks and bucrania, sustaining a cornice upon which stand, to left, a male figure supporting the arms of Brotherton—England, a label of three points for difference; to right, a female figure, holding a shield, with the arms of England and France, quarterly within a bordure argent; above is a sort of podium supporting two urns and two pairs of amorini; an amorino perched on the moulding at either side holds the ends of two swags falling from the top of the arch, at the summit of which are two other amorini supporting a golden H.

Canvas, 86 by 85 inches.

This picture was purchased in 1720 at the sale of the Arundel Collection at Stafford House for Sir Robert Walpole, who made a present of it to Edward, Duke of Norfolk. A duplicate version, showing the figure only, is at Knoles, and is regarded by some authorities as the original.

Henry Howard, Earl of Surrey, born about 1517, was eldest son of Thomas Howard, 3rd Duke of Norfolk (see No. 49) by Elizabeth, daughter of Edward Stafford, Duke of Buckingham (see No. 55). He was noted in youth for his

literary accomplishments, and was chosen by Henry VIII to be companion to the King's son, the Duke of Richmond, at Windsor Castle. In February, 1531-2, he married Frances, daughter of John Vere, Earl of Oxford. He accompanied the King and the Duke of Richmond to France in 1532. He was a conspicuous figure at Court, though he was much implicated in the intrigues of his father, the Duke of Norfolk, and was considered by some to be a "foolish proud boy." In 1543 he served with distinction in France, and in 1545 was appointed commander of Boulogne. At the time of Henry VIII's last illness, Surrey was involved with his father in the intrigues about the succession and the protectorship of the young Prince Edward. Charges of a rather vague nature were brought against him, though he denied any treasonable intention. He was found guilty, however, and beheaded on Tower Hill on 21st January, 1546-7. His reputation as a poet has been well maintained.

"Archaeologia," xxxix, pp. 42 and 50.

Arundel Club Publications, 1907, No. 3.

Tudor Exhibition, 1890, No. 51.

Attributed to GWILLIM STRETES, who, in 1551, was paid by the Privy Council for one of three great tables, being a picture of the late Earl of Surrey attainted, which by the Council's commandment had been fetched from the said Gwillim's house. There is nothing, however, to identify the portrait thus mentioned with that described above. It would appear, on the contrary, to be a *pasticcio*, the portrait based upon an original possibly by the painter of the Knole and Hampton Court pictures, the decorative surroundings designed by an artist of the Florentine Manneristic School, possibly one of those, such as Niccolò dell' Abbate, who worked at Fontainebleau.

*Lent by the Duke of Norfolk, E.M., K.G.*

## 55 EDWARD STAFFORD, 3RD DUKE OF BUCKINGHAM, K.G.

Half length, three-quarters to left; brown beard and moustache; large black cap with gold medallion; black fur-lined gown over cloth of gold jerkin cut low on breast showing white shirt; collar and George of the Order of the Garter; with his right hand he appears to be drawing a knife (?) from a sheath held by his left on a ledge before him; green background.

Panel, 22½ by 18 inches.

Son of Henry Stafford, 2nd Duke; born 1478; attached to the Court of Henry VIII, whom he attended at Gravelines 1520; executed in the following year on charges of high treason.

A similar portrait is in the collection of the Marquess of Bath at Longleat.

Exhibition of National Portraits, 1866, No. 71.

*Lent by the Earl of Loudoun.*

56 SIR ANTHONY WINGFIELD, K.G.

PLATE XIX

Three-quarters length, standing, slightly, to left, looking at the spectator; white hair and long forked beard; black fur gown over black satin doublet; collar and George of the Order of the Garter; his left hand in his girdle, his right grasps a white wand. On the forefinger of his right hand is a ring with coat of arms (quarterly, first and fourth grand quarters argent a bend gules; second grand quarter, quarterly, first and third, paly of gules and argent; second and fourth, chequy of or and azure; third grand quarter, quarterly of sable and or. These arms, represented as though on a seal, are reversed. There appear to be traces on the bends in the first and fourth quarters of the three pairs of wings conjoined in lure argent, borne by the Wingfield family) on the bezel. Architectural background, to left a pedestal, to right a fluted red marble column, in the middle a dark panel against which the head is relieved.

Panel, 34 by 27½ inches.

Sir Anthony Wingfield, son of Sir John Wingfield, of Letheringham in Suffolk, was knighted for his military services in France in 1513. He attended Henry VIII to the Field of the Cloth of Gold, and at the King's meetings with Charles V. At the dissolution of the monasteries he obtained large grants of land in Suffolk. In 1539 he was appointed vice-chamberlain and a member of the Privy Council, and in 1541 he was made K.G. He was also Captain of the Guard, and arrested in that capacity Thomas Cromwell and the Earl of Surrey. He retained office under Edward VI, and arrested Bishop Gardiner and the Duke of Somerset. He was then appointed to be Comptroller of the Household. He died at Bethnal Green in 1552.

This portrait was formerly in the collection of the Rev. John Longe, of Sternfield Rectory, Saxmundham. A similar portrait, in the collection of Viscount Powerscourt, was exhibited in the Tudor Exhibition, 1890, No. 66.

Attributed to HOLBEIN, but shows affinities with the Northern Italian school; possibly a work of GIROLAMO PENNACCHI DA TREVISO.

*Lent by Mr. T. Humphry Ward.*

57 SIR PETER CAREW.

PLATE XX

Three-quarters length, standing, facing the spectator, the head turned three-quarters to left; dark hair; brown moustache and flowing beard; black cap, trimmed with gold, and plume; narrow white pleated collar and cuffs embroidered with black; black damask dress tied with golden points; gold jewel suspended by black ribbon round neck; his right hand gloved, at waist, holds glove, his left rests on the golden hilt of his sword; warm gray background; inscribed: "AN 1549 35."

Panel, 41 by 32½ inches.

Sir Peter Carew was born in 1514; he began his career as a page in France,

travelled widely, mainly in the character of a soldier of fortune, in Italy, 1525, in the service of Philibert, Prince of Orange, 1525-30, in Italy and Turkey, 1540; he was Sheriff of Devonshire, 1546, and was active in repressing the Devonshire rising, 1549; an opponent of the marriage of Philip and Mary; in the latter years of his life much engaged in affairs in Ireland; died 1575.

This portrait has long been known as that of Sir Nicholas Carew, to whose features as seen in the picture by Holbein in the collection of the Duke of Buccleuch (No. 45 in the present Exhibition) it bears no sort of resemblance. On the other hand, it is extremely like the portrait of Sir Peter Carew in the Royal Collection at Hampton Court, and the age, as given in the inscription, corresponds with his at the date of the picture.

Exhibition of Art Treasures, Manchester, 1857, No. 502.

Exhibition of National Portraits, 1866, No. 162.

Seems to show combined Italian and French influence, possibly by a painter of the School of Fontainebleau.

*Lent by the Earl of Yarborough.*

## 58 EDWARD SEYMOUR, DUKE OF SOMERSET.

Half length, three-quarters to right, looking at spectator; red moustache and flowing beard; broad-brimmed black cap, trimmed and edged with gold cord and jewel under brim; white falling collar; black dress; his right hand before

him holds folded paper inscribed ; dark background.

1548

Panel, 25 by 19½ inches.

Sir Edward Seymour, brother of Jane Seymour, third wife of Henry VIII, was thus uncle to Edward VI. He was created Viscount Beauchamp, 1536, Earl of Hertford, 1537, and K.G., 1541. He was Lord High Admiral, 1542, and Lord Great Chamberlain, 1543. Lieutenant-General of the army in France, 1546. On the accession of Edward VI, he was named Lord Protector to his nephew, and created Duke of Somerset. He governed the country with high principles, and especially favoured the Protestant Revolution. He excited, however, the jealousy of his enemies, and lost the King's favour, and was finally condemned for an imaginary plot, and beheaded on Tower Hill.

The portrait has the appearance of being by an Italian painter, probably one of those who were invited to England by Henry VIII, and remained there after his death.

*Lent by Sir Edmund Verney, Bart.*



59 THOMAS WRIOTHESLEY, 1ST EARL OF SOUTHAMPTON, K.G.

Half length, slightly to left, looking at the spectator; brown hair, cut straight on neck, moustache and full beard; black flat cap; black gown lined with brown fur over black dress; the thumb of his right hand (on the first finger of which is a signet-ring with arms or merchant's mark on bezel) tucked into his girdle, his left hand before him holds brown gloves; mottled brown background; inscribed: "ANº ÆTATIS SVÆ 51. 1545."

Panel, 24 by 18 inches.

Thomas Wriothesley, Lord Chancellor, was born 1494; was appointed, in 1537, coroner and attorney in the Court of Common Pleas and, in 1538, one of the King's secretaries, and was knighted. Though attached to the principles of the old religion, Wriothesley became a favourite with Henry VIII, and was employed on several missions. In 1544 he was created Baron Wriothesley of Titchfield, Hants. The same year he succeeded Lord Audley as Lord Chancellor, and shortly afterwards was elected K.G. By the will of Henry VIII, Wriothesley became one of his executors, and a member of the Council of Edward VI, three days after whose coronation he was elevated to the Earldom of Southampton. Having placed the Great Seal into commission without the consent of the King, he was accused of an illegal act, and, in spite of his able defence, was deprived of his office, March 6th, 1547, and heavily fined. He died 1550.

Probably by a painter of the Northern German School, such as one of the VAN CLEEF family (?).

Tudor Exhibition, 1890, No. 77.

*Lent by the heirs of the late Major-General Sotheby.*

60 KING EDWARD VI.

Half length, in profile, to left; boyish face; close cropped golden hair; black cap with white plume; purple gown, lined with white fur, over pale pink doublet, open, showing white shirt at breast; both hands before him, his right, raised, holding a rose, his left, gloves; greenish blue background.

Panel, 18 by 12½ inches.

A similar picture is in the National Portrait Gallery, and another in the Victoria and Albert Museum. They are based upon the drawing by Holbein in the Royal Collection at Windsor Castle.

*Lent by the Lord Sackville.*

## 61 THOMAS SEYMOUR, LORD SEYMOUR OF SUDELEY, K.G.

Half length, slightly to left, looking at the spectator; gray hair, long reddish brown beard and moustache; black cap with medallion and plume; white falling collar, and cuffs; black dress; collar of the Order of the Garter; both hands, his left holding gloves, before him; dark brown background, shield of arms (quarterly, first, on a pile between six fleurs-de-lis three lions of England; second, two wings conjoined in lure, the tips downwards; third, vair; fourth, three lions rampant, two and one; surrounded by the Garter and ensigned with a ducal coronet) above to left.

Panel,  $14\frac{1}{2}$  by  $10\frac{1}{2}$  inches (segmental top).

Thomas Seymour, born about 1508, younger brother of Edward Seymour, Duke of Somerset, and of Queen Jane Seymour, was a conspicuous personage at the Court of King Henry VIII. He was Lord High Admiral in 1547, and a Knight of the Garter. After the death of the King he married the widowed Queen Catherine Parr, and after her death aspired to marry the Princess Elizabeth; restless and intriguing, he was impeached, found guilty of high treason, and beheaded in 1549.

*Lent by Mr. H. Dent-Brocklehurst.*

## PLATE XXI 62 EDWARD VI, AS A CHILD.

Half length, slightly to left, the head, turned towards the spectator, seen beyond a parapet covered with olive-green drapery; childish face; scant fair hair cut in straight line on forehead; scarlet cap trimmed with gold, and white plume, over similar coif lined with white; square-cut scarlet gown piped with gold, cloth of gold undersleeves; white shirt showing at throat and wrists; his right hand spread open and raised, his left, holding golden rattle, rests on the parapet before him; light turquoise-blue background; on a white tablet affixed to the front of the parapet is the inscription:

PARVLE PATRISSA, PATRIÆ VIRTUTIS ET HÆRES  
ESTO, NIHIL MAIUS MAXIMVS ORBIS HABET.  
GNATVM VIX POSSVNT COELVM ET NATVRA DEDISSE,  
HVIVS QVEM PATRIS, VICTVS HONORET HONOS.  
ÆQVATO TANTVM, TANTI TV FACTA PARENTIS,  
VOTA HOMINVM, VIX QVO PROGREDIANTVR, HABENT  
VINCITO, VICISTI, QVOT REGES PRISCVS ADORAT  
ORBIS, NEC TE QVI VINCERE POSSIT, ERIT.

Ricard. Morjs. Car.

Panel,  $22\frac{1}{2}$  by  $16\frac{5}{8}$  inches.

The verses were written by Sir Richard Morysin, poet and diplomatist. Another portrait by Holbein, very similar to this, with verses by Sir Richard Morysin, is in the collection of the Duke of Northumberland at Syon House.

Art Treasures Exhibition, Manchester, 1857, No. 55.

Exhibition of National Portraits, 1866, No. 176.

Royal Academy Winter Exhibition, 1875, No. 179.

Tudor Exhibition, 1890, No. 174.

Ascribed to Holbein; most probably an old and careful copy after the original by that master in the gallery at Hanover.

*Lent by the Earl of Yarborough.*

# 63 KING EDWARD VI.

Bust slightly to left, looking at the spectator; fair hair; black cap trimmed with jewels; narrow white, pleated collar, embroidered with black; dark gray dress trimmed with gold cord and jewels; warm gray background; inscribed: "EDWARDVS DEI GRATIA SEXTVS REX ANGLIE FRANCIE ET HIBERNIE ETC ÆTATIS SVÆ XIII ANº DOMINE MDL SEPTEMBRIS XXIX."

Panel, 19½ by 16½ inches.

Formerly in the possession of the Cokayne family at Rushton Hall, Northamptonshire. Acquired by the first Lord Aldenham in 1884.

Royal Academy Winter Exhibition, 1886, No. 183.

Monarchs of Great Britain Exhibition, 1901-2, No. 60.

Attributed to GUILLIM STRETES.

*Lent by the Lord Aldenham.*

# 64 MARGARET WYAT, LADY LEE (?).

PLATE XXII

Three-quarters length, three-quarters to left; reddish gold hair; black and white French hood trimmed with pearls; white collar and ruffles; reddish brown damask gown, sleeves puffed and tied with golden points; rose-coloured petticoat; gold chain round neck; red rose at breast; both hands, clasped together before her, hold golden medallion; green background; inscribed: "ETATIS SVÆ 34."

Panel, 16½ by 12½ inches.

Royal Academy Winter Exhibition, 1907, No. 13.

An enlarged version of this portrait, painted on canvas, is in the possession of Viscount Dillon at Ditchley, Oxfordshire ("Catalogue of Pictures at Ditchley," 1908, No. 32, where the identification of the subject with Margaret, daughter of Sir Henry Wyatt, and wife of Sir Anthony Lee, by whom she was mother of Sir Henry Lee, K.G., is suggested).

By HANS HOLBEIN.

*Lent by Major Charles Palmer.*

## PLATE XXIII 65 UNKNOWN LADY.

Half length, three-quarters to left; dark hair; black French hood trimmed with gold; white collar and cuffs embroidered with black; black gown with dark gray undersleeves; gold chain and tippet of sable-skins round neck; both hands before her, the left supporting the right, which holds gray glove with russet gauntlet; gray background.

Panel, 11½ by 8¼ inches.

Attributed to HANS HOLBEIN.

*Lent by Mr. P. T. Davies Cooke.*

## PLATE XXIV 66 UNKNOWN LADY.

Half length, seated three-quarters to the left on a wooden seat with panelled back; fair hair parted in the middle; black diamond-shaped hood lined with white, edged with jewels, and with medallion representing a female head over left ear; square-cut purplish-brown dress, edged with carnation colour; deep black cuffs at elbows; crimson undersleeves; white ruffles embroidered with black; both hands, clasped together, in her lap; greenish-blue background. Signed "H. H." (on back of seat, to the right).

Panel, 12¾ by 9¾ inches.

By HANS HOLBEIN.

*Lent by the Marquess of Zetland.*

## PLATE XXV 67 EDWARD GRIMSTON.

Half length, slightly to right, looking at the spectator; clean-shaven face; large black turban-shaped head-dress, with one long end brought over his left shoulder; warm green sleeveless gown, over red doublet, open, showing white shirt at breast; his right hand, before him, holds silver collar of S.S.; the background represents the interior of a room, with greenish walls and boarded ceiling supported by beams; circular lattice window in wall to right; behind the figure wainscot, upon which appears twice a shield of arms (argent on a fess sable three spur rowels of six points pierced or, a sable spot for difference).

Panel, 12¾ by 9¾ inches.

On the back of the panel, which is painted green, the same coat of arms is repeated, with a badge representing a heart transfixing the escapement of a clock, and the inscription: *Petrus xxi me fecit a 1426.*

Edward Grimston was employed upon various diplomatic missions under King Henry VI. It was probably at Brussels, where he appears to have been engaged upon one of these embassies in 1446, that the present portrait was

painted. In 1449 he was one of five ambassadors sent to Calais, to "commune, treat, appoint and conclude with the Commissaries of the Duchesses of Bourgoigne" in matters connected with commercial treaties. He was one of those for whose removal from the King's presence the Commons petitioned after the murder of William de la Pole, Duke of Suffolk, in 1450. He died in 1478.

"Stands alone in English portraiture, being a solitary instance, for the fifteenth century, of a picture having the date, the names of the painter, and the persons represented equally well defined."—*Scharf*.

"*Archaeologia*," xl, p. 451, where is a very full account of Grimston and the present portrait by W. J. Thoms, A. W. Franks, and G. Scharf.

Exhibition of National Portraits, 1866, No. 17.

Burlington Fine Arts Club, Exhibition of Pictures of the Netherlandish School, 1892, No. 12.

Guildhall Exhibition, 1906, No. 25.

By PETRUS CRISTUS.

*Lent by the Earl of Verulam.*

68 KING EDWARD VI.

PLATE XXVI

Whole length, standing slightly to left, on dark blue carpet; fair hair; dull crimson cap, trimmed with gold, and plume; dull crimson gown, doublet and trunks trimmed with gold cord and jewels; light gray hose; brown slashed shoes; Garter round left leg; his right hand at his side holds fold of his gown, his left his sword belt; turquoise blue background inscribed: "EDWARDVS SEXTVS DEV [*sic*] GRATIA ANGLIE REX CATHOLICE FIDEI DEFENSOR."

Panel, 16 $\frac{3}{8}$  by 9 $\frac{5}{8}$  inches.

Catalogue of Pictures in the possession of the Duke of Portland 1894, No. 121.

Exhibition of Art Treasures, Manchester, 1857, No. 56.

Loan Exhibition, South Kensington, 1862, No. 2574.

Tudor Exhibition, 1890, No. 180.

*Lent by the Duke of Portland, K.G.*

69 MARY TUDOR, SISTER OF KING HENRY VIII, AND WIFE OF (1) LOUIS XII, KING OF FRANCE, (2) CHARLES 'BRANDON, DUKE OF SUFFOLK (?). PLATE XXVII

Half length, facing the spectator, the head turned slightly to left; fair hair parted in the middle; jewelled bandeau; square-cut cloth of gold dress, the sleeves slashed and pulled with white and trimmed with jewels; pearl necklace and collar of order, having bunches of short gold cords at intervals, with pendant



of same design; both hands hold silver covered box before her; green damask curtain background.

Panel,  $16\frac{1}{2}$  by  $12\frac{1}{4}$  inches (arched top).

Whether or not this picture represents Mary Tudor may admit of some dispute. It rather resembles a princess of the House of Hapsburg. It is treated in a somewhat idealized manner; doubtless it was intended to represent the lady under the semblance of the Magdalen, as she holds in her hands a vase or pot, the usual emblem of the saint.

This seems the work of JEHAN PERREAL (Jehan de Paris), court painter to Louis XII. He was working 1483-1528, and in 1514 was sent to England by Louis XII to design the dresses for Mary Tudor's approaching marriage. A contemporary MS. list of these dresses is in the possession of Mr. Max Rosenheim, F.S.A.

Formerly in the collection of Mr. Hollingworth Magniac of Colworth.

*Lent by Mr. George Salting.*

PLATE XXVIII 70 GEORGE NEVILL, 3RD LORD ABERGAVENNY.

Bust, three-quarters to right; aged, clean-shaven face; black cap; fur scarf and fur-lined gown over doublet; inscribed: "LORD CROMWELL HOLBEIN."

Coloured chalks reinforced with pen and ink on pale pink-tinted paper,  $10\frac{1}{4}$  by  $9\frac{1}{2}$  inches.

The original drawing upon which the miniature by Holbein in the collection of the Duke of Buccleuch (included in the present Exhibition, Case C, No. 22) and a panel picture, dated 1524, in the possession of the Marquess of Abergavenny are founded.

Tudor Exhibition, 1890, No. 1414.

By HANS HOLBEIN.

*Lent by the Earl of Pembroke and  
Montgomery, G.C.V.O.*

71 AN UNKNOWN MAN.

Half length, three-quarters to right; clean-shaven face, curling hair falling to neck; high crown skull cap; gown over doublet; his left hand held before him; inscribed above, to right: "H 1543."

Metal point on prepared white paper,  $5\frac{1}{8}$  by  $3\frac{1}{4}$  inches.

Burlington Fine Arts Club, Exhibition of Portrait Miniatures, 1889, Case XXXIX, No. 2.

*Lent by Mrs. Locker Lampson.*

72 AN ENGLISH LADY (SUPPOSED TO BE MARGARET ROPER, DAUGHTER OF SIR THOMAS MORE). PLATE XXIX

Bust, slightly to left, the head turned three-quarters to left; fair hair; large cap over white coif; square-cut gown over high-necked bodice.

Coloured chalks reinforced with pen and ink upon pale pink-tinted paper, 10½ by 7½ inches.

From the collections of Jonathan Richardson the Elder, the Marquess of Stafford, and Lord Ronald Sutherland Gower.

Publications of the Vasari Society, Part I, No. 31.

By HANS HOLBEIN.

*Lent by Mr. George Salting.*

73 JOHN YONGE.

PLATE XXX

Mask with closed eyes; aged, clean-shaven face; dark hair falling to neck; red cap.

Plaster cast painted to imitate nature; height 11½ inches, width 9 inches.

This cast was formerly in the possession of George Smalridge, Bishop of Bristol (b. 1663, d. 1719), and passed from his family to that of John Wainwright, Baron of the Exchequer in Ireland, who in 1732 presented it to Mrs. Clayton, afterwards Viscountess Sundon. After the death of Lord Sundon in 1752 the cast passed by inheritance into the possession of Mr. Richard Peachey, ancestor of the present owner.

It was for many years supposed to be a portrait of King Henry VII, but a comparison with the portrait on the tomb of Torrigiano in Westminster Abbey is sufficient to show that this is not the case.

The head was exhibited at the Society of Antiquaries in 1901, when it was conjectured that it might be a cast from the effigy of Sir Thomas Lovell, K.G., who built a chapel and erected a tomb for his own sepulture in the nunnery of Holywell in Shoreditch, where he was buried in June, 1526.

It seems clear, however, that it is a contemporary model for, or copy from, the head of the effigy, of painted terra-cotta, on the monument of Dr. John Yonge, executed in 1516 by Piero Torrigiano, and placed in the Rolls Chapel, now the Museum of the Record Office, with which it appears in every respect to correspond.

John Yonge, born in 1463, was employed in various diplomatic missions under King Henry VII. He was made Master of the Rolls in 1508, and was preferred to the Deanery of York in 1514. He died in 1516.

Proceedings of the Society of Antiquaries, 1901, xviii, p. 280.

Tudor Exhibition, 1890, No. 881.

By PIERO TORRIGIANO.

*Lent by Mr. Alfred Peachey.*

## PLATE XXX 74 KING HENRY VII.

Aged, clean-shaven face; hair falling to neck; cap; gown with deep collar turned over; pendant in shape like the lower part of a pine cone suspended by cord round neck. Bronze bust, height 22 inches, width 20 inches.

Attributed to PIERO TORRIGIANO.

*Lent by the Victoria and Albert Museum.*

## PLATE XXX 75 SIR GILBERT TALBOT.

Coloured terra-cotta bust.

Sir Gilbert Talbot, of Grafton, third son of John Talbot, second Earl of Shrewsbury, commanded the right wing of Henry VII's army at the battle of Bosworth Field, and was knighted for his services on the field.

*Lent by the Lord Edmund Talbot, M.P.*



## CASE A.—MEDALS AND COINS<sup>1</sup>

### 1 MARGARET D'ANJOU, WIFE OF HENRY VI, ABOUT 1462.

PLATE XXXI

*Obverse:* Legend: "SAGAX . IMEVTA . FVLGET . VIRTVTIBVS . AVDIAS."

Bust of the queen to right, wearing a closed crown.

*Reverse:* Legend: "PRVDENTIA . EST . SVPER . ONIA . VIRTVS." Below: "OPVS . PETRI . DE MEDIOLANO." Prudence, represented as a female figure holding in her right hand a staff encircled by a snake, in her left a mirror.

Bronze gilt, cast, D. 85.

By PIETRO DA MILANO.

The queen, having left England in 1462, stayed for some time at the court of René d'Anjou, her father, whose medals by the same artist bear the dates 1461 and 1462.

### 2 JOHN KENDAL, 1480.

PLATE XXXI

*Obverse:* Legend: "IO . KENDAL . RHODI . TVRCVPPELLERIVS." Bust of John Kendal to right, in armour; on his breast the cross of the Knights of St. John; bareheaded, with wavy, long hair.

*Reverse:* Legend: "✠ TEMPORE . OBSIDIONIS . TVRCHORVM . MCCCCCLXXX." Arms of Kendal with a chief of the order of St. John.

Electrotype of a specimen in the British Museum, Bronze cast, D. 57.

This medal is evidently by an Italian, probably Florentine, artist, and its obverse bears a distinct resemblance to the work of Niccolo Fiorentino.

John Kendal was "Turcopolier," or Colonel General of the Infantry of the Order of St. John during the siege of Rhodes in 1480. He became Prior of the English Hospitallers in London about 1491, and probably died in November, 1501.

### 3 WILLIAM SCHEVEZ, ARCHBISHOP OF ST. ANDREWS, 1491.

PLATE XXXI

*Obverse:* Legend: "WILHELMVS . SCHEVEZ + SCI + ADREE + ARCHIEPS."

Bust of the archbishop to left, with plain cap and mantle.

*Reverse:* Legend: "LEGATVS + NATVS + & TOTIVS + REGNI + SCOTIE + PRIMAS + 149(1)." Coat of arms, behind the shield an archiepiscopal cross.

Electrotype of a specimen in the British Museum, Bronze cast, D. 80, the

<sup>1</sup> The descriptive matter is largely derived from the *Medallist Illustrations of British History* (1885). The dimensions are stated in millimetres.

work of a great artist, Flemish or French, unequalled by any other northern medal of the same period.

William Schevez, Archdeacon of St. Andrews, was made Archbishop of that See in 1478, and greatly favoured by James III and James IV, who entrusted him with important negotiations both at home and abroad; he was a patron of Art and formed an important collection of MSS. and books. He died at St. Andrews in 1497.

PLATE XXXI 4 HENRY VIII, ABOUT 1524.

*Obverse:* Legend: "HENRICVS . VIII . DEI . GRA REX ANGL. FRANC. DOM. HYB. ✕" Bust of Henry VIII to left, with beard and wavy, long hair; heavy mantle; hat with drapery looped under the brim, showing a jewel.

*Reverse:* Legend across the field. Above: "ODOR EIVS VT LIBANI." Below: "DEFENSOR FIDEL." A Tudor rose.

Silver, cast and chased, D. 33.

PLATE XXXI 5 HENRY VIII. MEDALLIC PORTRAIT, ABOUT 1542.

*Obverse:* No legend; bust of Henry VIII nearly full face; flat hat trimmed with feathers and decorated with jewels under the brim; medal suspended by ribbon from his neck; over fur-trimmed mantle a jewelled chain.

No Reverse.

Cast from a specimen in the British Museum, lead, 101 by 87. There are several varieties of this medallion portrait (see also No. 6), evidently after a drawing or painting by HOLBEIN, and they were probably made in the Low Countries in the second half of the sixteenth century.

6 HENRY VIII, ABOUT 1542.

*Obverse:* Legend: "HENRICVS VIII DE. [sic] GRATIA . ANGLIA [sic] REX."

Bust of Henry VIII, nearly full face; flat hat trimmed with feathers; the badge of the Garter suspended by a ribbon from his neck; over fur-trimmed mantle a jewelled chain.

No Reverse.

Bronze, cast and chased, D. 95.

7 HENRY VIII, 1545. SUPREMACY OF THE CHURCH.

*Obverse:* Legend in two circles divided into four parts by the Royal badges, the Rose, Portcullis, Fleur-de-lis, and Harp, each crowned: "HENRICVS . OCTA .



ANGLIE . FRANCI . ET . HIB . REX . FIDEI . DEFENSOR . ET . IN . TERR . ECCLE .  
 ANGLI . ET . HIBE . SVB . CHRIST . CAPVT . SVPREMVVM" (Henry VIII, King of  
 England, France, and Ireland, defender of the faith and under Christ the  
 supreme head on earth of the Church of England and Ireland). Bust of  
 Henry VIII to right, on his head a cap decorated with jewels, his robe ermined,  
 a collar of rubies over his shoulders.

*Reverse:* Inscriptions in Hebrew and Greek of the same import as the  
 legend on the obverse. Above, "H. R."; below, "Londini 1545."

Bronze, gilt, D. 54; a cast of the original medal, which was struck in gold  
 and silver.

# 8 THOMAS CROMWELL, 1538.

PLATE XXXI

*Obverse:* Legend: "IMAGO D. THOMÆ CRVMVELLI REG | SECRET | AN · 38."  
 Bust of Cromwell to left, cap with flap covering the hair; gown trimmed  
 with fur.

*Reverse:* Armorial shield of Cromwell within the Garter.

Electrotype of a specimen in the British Museum, bronze, cast and chased,  
 D. 53; undoubtedly of contemporary workmanship.

The occurrence of the Garter on this medal proves it to have been made  
 subsequently to the 5th August, 1537, when Cromwell was elected a knight of  
 that Order; the absence of the title, Earl of Essex, dates it before 17th April,  
 1539; in 1539 he was succeeded in the secretaryship by Sir Thomas Wriothesley,  
 so that it may be presumed that the medal was issued in 1538, and that the  
 figures 38 indicate the year of the century, and not the age of Cromwell.

# 9 EDWARD VI, 1547. CORONATION.

*Obverse:* Legend in three circles divided into four parts by the Royal badges,  
 the Rose, Portcullis, Fleur-de-lis, and Harp, each crowned: "EDWARDVS . VI .  
 D.G. ANG . FR . ET . HI . REX FIDEI . DEFENS . ET . IN . TERRIS . ANG . ET . HIB .  
 ECCLE . CAPVT . SVPREMVVM . CORONATVS . EST . M.D.XLVI . XX . FEBRVA . ETATIS .  
 DECIMO." Half-length figure of Edward VI to right, crowned, in armour, holding  
 sword and orb.

*Reverse:* Inscriptions in Hebrew and Greek of similar import to the legend  
 on the obverse; both not very correctly written. Above, the word Lambhith,  
 probably for Lambeth.

Electrotype of a specimen in the British Museum, gold, cast, D. 60.

# 10 The same medal, modern cast, highly chased, to show the reverse.

Q

## 11 EDWARD VI, 1547. CORONATION.

*Obverse:* Legend: "SCVTVM . FIDEI . PROTEGET . EVM." (The shield of the faith will protect him.) Bust of Edward VI, to right, in armour, head bare, cross suspended round his neck.

*Reverse:* Inscription across the field: "1547 . ANNO . DECIMO . ETATIS . EIVS."

Electrotype of a specimen in the British Museum; bronze, struck, D. 26.

## PLATE XXXI 12 EDWARD VI, ABOUT 1550.

*Obverse:* No legend. Bust of Edward VI, to right, cap with feather; under quilted doublet with high upright collar, and open in front, the badge of the Garter.

No *Reverse*.

Bronze, cast; oval, 86 by 73.

This medallion is probably the production of a contemporary foreign artist working in England, and was a few years later used with some slight alterations for a medal of Francis II of France (1559-1560), and again in 1561 for one of Charles IX of France (Mazerolle, "Les Medailleurs français," No. 351).

## PLATE XXXI 13 EDWARD VI, ABOUT 1550.

*Obverse:* Legend engraved: "EDVARDVS . V [*sic*] DEI . GRA . AN . REX."

Bust of Edward VI, to left, cap with one feather, jewels on the band; high collar to dress, gloves in right hand; large chain of beads with pendant on breast.

No *Reverse*.

Electrotype of a specimen in the British Museum; lead, cast probably from another medallion, D. 76.

## PLATE XXXI 14 SIR JOHN CHEKE, 1555.

*Obverse:* Legend across the field: "IOANNES CHECVS." Bust of Sir John Cheke, to right, draped in antique fashion; long beard, short hair.

No *Reverse*.

Bronze, cast, D. 54. Probably the work of Martino da Bergamo, whose only other known medal, that of the lawyer Marco Benavides, of Padua, may have been made about the same period.

Sir John Cheke, the celebrated English humanist and tutor of Edward VI, received in 1554 a royal licence to travel abroad; after staying at Bale, we find him in 1555 at the University of Padua, lecturing to Englishmen on Demosthenes; he returned to England early in 1556, and died in 1557.

## COINS

## 15 HENRY VII.

Groat, struck 1504 at the Tower Mint. Mintmark: Cross crosslet.

## 16 HENRY VII.

Similar to No. 1, but the Portrait slightly varied.

## 17 HENRY VII.

Groat of same coinage, but different mintmark (a Pheon).

## 18 HENRY VII.

Half groat, of same issue. Mintmark: fleur-de-lis; the French title omitted.

## 19, 20 HENRY VIII.

Groats (2) of the coinage of 1509; both struck at the Tower Mint. Mintmark: Rose.

## 21 HENRY VIII.

Half-Sovereign of the fourth or fifth coinage (1545-6); struck at the Tower Mint. Mintmark: ☉.

## 22 HENRY VIII.

Testoon of the third (1543), fourth (1545), or fifth coinage, 1546; struck at the Tower Mint. Mintmark: ☉.

## 23 EDWARD VI.

Half-Sovereign of the second coinage, 1548-9; Tower Mint. Mintmark: Arrow.

## 24 EDWARD VI.

Half-Sovereign of the second coinage, 1548-9; struck at the Royal Mint in Southwark. Mintmark: Y.

## 25 EDWARD VI.

Testoon, of base silver, dated 1549; Tower Mint. Mintmark: Arrow.

## 26 EDWARD VI.

Shilling, of fine silver; third coinage, 1551; Tower Mint. Mintmark: Tun.

## 27 EDWARD VI.

Sovereign of the fourth coinage, 1552; Tower Mint. Mintmark: Tun.

*No. 1. Lent by Mr. George Salting.*

*Nos. 2-18, 22-25. Lent by Mr. Max Rosenheim.*

*Nos. 19-21, 26-27. Lent by Mr. Henry Oppenheimer.*

## 28 KING HENRY VIII.

Whole length, standing, facing the spectator, on an Ionic capital, the head turned three-quarters to right; flat cap, trimmed with jewels and plume; fur-lined gown reaching to the knees, over slashed and pulled doublet; circular jewel suspended round neck; his right hand, holding gloves, rests on his hip; his left on a jewelled dagger, with large tassel, hanging at his left side.

Carving in buff hone-stone,  $5\frac{3}{8}$  by  $3\frac{1}{2}$  inches.

"It has evidently been painted, as traces of blue and crimson on the dress still remain in some of the hollows."—SCHARF.

Formerly in the collection of the Earl of Arundel, from whom it passed to Lady Elizabeth Germaine, at whose sale, in 1770, it was bought by Horace Walpole. "Anecdotes of Painting in England," *s.v.* Holbein. "Description of Strawberry Hill," 1774, p. 63. In the Strawberry Hill sale, 1842, it was lot 52 on the twentieth day.

"Archaeologia," xxxix, p. 55.

Loan Exhibition, South Kensington, 1862, No. 2219.

Tudor Exhibition, 1890, No. 1074.

Monarchs of Great Britain Exhibition, 1901-2, No. 342.

Founded on the Whitehall wall-painting by HOLBEIN.

*Lent by Mr. H. Dent-Brocklehurst.*

## 29 KING HENRY VIII.

Bust, slightly to right; close trimmed beard; flat cap over coif; fur gown with standing collar, open over embroidered doublet; watch suspended by chain round neck. Medallion carved in boxwood.

Diameter, 3 inches.

Formerly in the possession of Horace Walpole. "Anecdotes of Painting in England," *s.v.* Holbein. "Description of Strawberry Hill," 1774, p. 62. In the Strawberry Hill sale, 1842, it was lot 47 on the twentieth day.

Loan Exhibition, South Kensington, 1862, No. 2220.

Tudor Exhibition, 1890, No. 1081.

Monarchs of Great Britain Exhibition, 1901-2, No. 348.

*Lent by Mr. H. Dent-Brocklehurst.*





## CASE B.—MINIATURES

### PLATE XXXII 1 KING HENRY VIII.

Head and shoulders only, facing the spectator; gray beard and moustache; black cap trimmed with jewels, loops of pearls, and white plume; brown fur gown over gray doublet embroidered with black; narrow white collar; gold chain round neck; blue background.

Water-colours. Diameter,  $1\frac{1}{4}$  inch.

In contemporary turned ivory box.

Traditionally said to have been presented by the King himself to Queen Anne of Cleves. Subsequently in the possession of the Barrett family, of Lee Priory, Kent, from whom it passed about 1826 into the collection of Francis Douce, who bequeathed it (1830) to Sir Samuel Rush Meyrick.

Williamson, "Catalogue of the Collection of Miniatures the Property of J. Pierpont Morgan," 1906, vol. i, p. 4, No. 2.

Exhibition of Art Treasures, Manchester, 1857, No. 57.

By HANS HOLBEIN.

*Lent by Mr. J. Pierpont Morgan.*

### PLATE XXXII 2 QUEEN JANE SEYMOUR.

Bust, three-quarters to left; cloth of gold diamond-shaped hood lined with white, with heartsease pinned at left side; black veil hanging over shoulders; square-cut black damask dress, with white border embroidered with gold and black; narrow folded white scarf over shoulders; fine black chain and double gold chain, from which is suspended jewel set with large pearls, round neck; round brooch, apparently representing the Majesty, or Holy Trinity, on breast; blue background, inscribed: "AN XXV".<sup>1</sup>

Water-colours. Diameter,  $1\frac{1}{2}$  inch.

Believed to have been in the possession of Horace Walpole, but cannot be exactly identified in the "Description of Strawberry Hill" or the sale catalogue.

Said to have belonged originally to the Seymour family, and to have been given by Charles, Duke of Somerset, to his granddaughter, Elizabeth Wyndham, wife of the Right Hon. George Grenville, from whom it passed into the possession

<sup>1</sup> It has been suggested by Scharf ("Archaeologia," xxxix, pp. 252, 254; xl, p. 81) that the form of dating seen in this and some other portraits of this period, refers to the regnal years of King Henry VIII. The inscription on a medal of Thomas Cromwell (see Case A, No. 8) shows that this style was sometimes used for the year of the century.

of the Duke of Buckingham. Subsequently in the collections of Mr. Sackville Bale and Dr. Lumsden Propert.

"Archaeologia," xl, pp. 77, 81, and 88.

Loan Exhibition, South Kensington, 1862, No. 1935.

Exhibition of Portrait Miniatures, South Kensington, 1865, No. 1645.

Burlington Fine Arts Club, Exhibition of Portrait Miniatures, 1889, Case XXXIV, No. 22<sup>A</sup>.

Tudor Exhibition, 1890, No. 1118.

Closely resembles, excepting in the presence of the pendent jewel and the inscription, the miniature in the collection of the Duke of Buccleuch, included (Case C, No. 5) in the present Exhibition.

By HANS HOLBEIN.

*Lent by Mr. Vernon Watney.*

### 3 MRS. PEMBERTON.

PLATE XXXII

Half length, three-quarters to right; fair hair parted in the middle; white cap over white coif; black gown, open, showing white underdress embroidered with black at throat and wrists; white folded scarf over shoulders; red carnation in bosom of dress; both hands, her left holding a green leaf, folded together before her; slate-blue background, inscribed: "ANNO ETATIS SVÆ 23."

Water-colours; painted on the back of a playing-card, nine of diamonds. Diameter, 2½ inches.

On the back is a coat of arms: quarterly, first and fourth argent on a chevron between three pails sable hooped or, an estoile of the second; second and third three wyverns' heads erect, langued and coupéd gules; dimidiated and impaling argent, three talbots langued gules, collared or courant in pale; crest, a wyvern's head sable langued and coupéd gules.

In contemporary metal frame decorated with black and white enamel and three drop pearls.

Formerly in the collection of Mr. C. H. T. Hawkins.

"Burlington Magazine," 1904, V, p. 337.

Williamson, "Catalogue of the Collection of Miniatures the Property of J. Pierpont Morgan," 1906, vol. i, p. 8, No. 4.

Exhibition of Portrait Miniatures, South Kensington, 1865, No. 2627.

By HANS HOLBEIN.

*Lent by Mr. J. Pierpont Morgan.*

### 4 QUEEN ANNE OF CLEVES.

PLATE XXXII

Bust, facing the spectator; golden hood-shaped headdress set with pearls, with long gold tassel hanging at her left side; transparent veil covering the forehead, turned up at either side; cloth of gold square-cut bodice edged with

jewels over transparent bodice trimmed with lines of pearls in a *nebuly* design; double gold chain round neck; rose-coloured sleeves; blue background.

Water-colours. Diameter,  $1\frac{3}{8}$  inch.

Set in a contemporary ivory case delicately turned and carved in the form of a rose.

This miniature corresponds with the well-known portrait of the Queen by Holbein in the Louvre.

In all probability the portrait painted by Holbein in July, 1539, at Düren in Cleves, whither he had been dispatched for the purpose by King Henry VIII.

Formerly, along with the miniature of Henry VIII now in the collection of Mr. J. Pierpont Morgan, (included in the present Exhibition, Case B, No. 1), in the possession of the Barrett family at Lee Priory, Kent; offered for sale at auction in 1757-8 but bought in; subsequently in the collection of Francis Douce, by whom it was bequeathed, 1834, to Sir Samuel Rush Meyrick, from whose heir it passed to Miss Davies, from whom it was acquired by the present owner.

"Archaeologia," xl, p. 77.

Exhibition of Art Treasures, Manchester, 1857, No. 58.

By HANS HOLBEIN.

Lent by Mr. George Salting.

#### PLATE XXXII 5 PAIR OF PORTRAITS OF LITTLE GIRLS.

(A) Three-quarters length, standing, facing the spectator; fair hair brushed off the forehead; rust-red coif embroidered with black and gold, with peak in front; circular pleated ruff; black dress with purple and black damask sleeves; white cuffs; her right hand, at her waist, holds red carnation; her left, at her side; blue background, inscribed: "ANO DNI 1590 AETATIS SUAE 5."

Water-colours. Oval,  $1\frac{1}{8}$  by  $1\frac{3}{8}$  inch.

(B) Three-quarters length, standing, facing the spectator; fair hair brushed off the forehead; rust-red coif embroidered with black and gold; circular pleated ruff; purple bodice trimmed with black; purple and black damask sleeves; black petticoat; her right hand, at her waist, holds apple; her left at her side; blue background, inscribed: "ANO DNI 1590 AETATIS SUAE 4."

Water-colours. Oval,  $1\frac{1}{8}$  by  $1\frac{3}{8}$  inch.

Enclosed in contemporary turned ivory case.

It is stated (Williamson, "Catalogue of the collection of Miniatures the Property of J. Pierpont Morgan," 1906, vol. i, p. 20) that the present miniatures had at one time attached to them "a strip of parchment on which was recorded, in handwriting undoubtedly contemporary, that the two little portraits were 'fynely' painted by Lavina Teerlinck in 1590 at Greenwich." The present owner has never seen this document.

Formerly in the collection of Mr. C. H. T. Hawkins.

By LEVINA TEERLINCK.

Lent by Mr. George Salting.

## 6 QUEEN JANE SEYMOUR.

PLATE XXXII

Bust, three-quarters to left; golden hair; cloth of gold diamond-shaped hood trimmed with jewels, with black veil falling at the back; square-cut cloth of gold dress with rose-coloured cuffs at elbows; jewelled necklace; tau-cross set with sapphires on breast; blue background.

Water-colours. Diameter,  $1\frac{1}{8}$  inch.

Formerly in the possession of Horace Walpole. "Description of Strawberry Hill," 1774, p. 83. In the Strawberry Hill sale, 1842, it was lot 67 on the fourteenth day.

"Archaeologia," xI, p. 84.

Loan Exhibition, South Kensington, 1862, No. 2217.

Tudor Exhibition, 1890, No. 1079.

Monarchs of Great Britain Exhibition, 1901-2, No. 205.

By HANS HOLBEIN.

*Lent by Mr. H. Dent-Brocklehurst.*

## 7 QUEEN KATHERINE PARR (?).

Bust, three-quarters to left; fair hair; scarlet, black and white French hood trimmed with jewels, with black veil hanging at the back; square cut cloth of gold dress with deep black fur cuffs at elbows; pearl necklace with tau-cross set with rubies; blue background; inscribed: "ANO XXXII."<sup>1</sup>

Water-colours. Diameter,  $1\frac{1}{8}$  inch.

Formerly in the collection of Horace Walpole. "Description of Strawberry Hill," 1774, p. 83. In the Strawberry Hill sale, 1842, it was lot 69 on the fourteenth day.

"Archaeologia," xI, p. 84.

Loan Exhibition, South Kensington, 1862, No. 2218.

Tudor Exhibition, 1890, No. 1076.

Monarchs of Great Britain Exhibition, 1901-2, No. 204.

By HANS HOLBEIN.

*Lent by Mr. H. Dent-Brocklehurst.*

<sup>1</sup> For this form of dating see p. 114, footnote.

## CASE C

*Lent by the Duke of Buccleuch and Queensberry, K.G., K.T.*

PLATE XXXIII 1 MARGARET WOTTON, MARCHIONESS OF DORSET (?) (CALLED  
QUEEN KATHERINE OF ARRAGON).

Bust, three-quarters to right; black diamond-shaped hood lined with white; black and white square-cut dress edged with ermine; deep ermine cuffs at elbows; strings of small black beads round neck; both hands, grasping a gold-headed staff and a bunch of flowers, before her; blue background.

Water-colours. Circular,  $1\frac{1}{2}$  inch diameter.

Loan Exhibition, South Kensington, 1862, No. 2024 (?).

Royal Academy Winter Exhibition, 1879, F. 1.

For a similar portrait of the same personage see No. 14, p. 74.

The original drawing for this portrait is in the Royal Collection at Windsor Castle.

By HANS HOLBEIN.

PLATE XXXIII 2 KING HENRY VIII.

Bust, facing spectator; gray beard; black cap trimmed with white feathers and pearls; sea-green gown embroidered with gold and lined with fur over cloth of gold doublet slashed and pulled with white; right hand holds a round gold box which is suspended by jewelled chain round neck; blue background.

Water-colours. Circular,  $2\frac{3}{8}$  inches diameter.

Royal Academy Winter Exhibition, 1879, F. 10.

By HANS HOLBEIN.

PLATE XXXIII 3 KING HENRY VII (?).

Bust, facing the spectator, the head three-quarters to the right; clean-shaven face; flat black cap ornamented with jewels; dark fur-lined gown over cloth of gold doublet, worked with a flaming brazier, cut low in the breast; gold chain round neck; both hands, clasped before him, hold bunch of pansies; to left, a female left arm, the hand resting on his heart; above this arm is the inscription, "A CORDE COR TRAHO"; blue background, inscribed (apparently in later hand): "HENRICUS VII ANGLIÆ ETC REX." In a carved contemporary wooden frame, inscribed, "LE MAL VIENT DE NOUS."

Water-colours. Circular,  $1\frac{1}{2}$  inch diameter.



Formerly in the collection of King Charles I, and described in Vanderdoort's catalogue: "Item. Done upon the right light. Another King Henry VII, when he was young, without a beard, holding in his hand some three little flowers, called heart's-ease, with a lady's hand touching his heart; whereby written with some golden letters, being in a round old turned box of wood, wherein another round little carved frame is, in which the picture is set. Brought from Germany and given to the King by the Lord Ambassador, Sir Hen. Vane."

The period assignable to the costume makes it quite impossible that it can represent King Henry VII; if a Tudor portrait, or even English at all, it would appear rather to represent Prince Arthur.

"Archaeologia," xxxix, p. 271.

Exhibition of Art Treasures, Manchester, 1857, No. 7.

Loan Exhibition, South Kensington, 1862, No. 2018.

Royal Academy Winter Exhibition, 1879, F. 11.

A copy of this miniature is in the Royal Collection at Windsor Castle; a replica, in the possession of Sir C. Wentworth Dilke, was exhibited at South Kensington in 1865 (No. 2195).

FRENCH SCHOOL (?).

#### 4 QUEEN CATHERINE HOWARD.

PLATE XXXIII

Half length, three-quarters to left, French hood trimmed with pearls and jewels, with black veil falling at the back; square-cut gray dress edged with broad band of gold and jewels over white chemisette; deep fur cuffs at elbows; double necklace of clusters of pearls, with pendent jewel round neck; both hands folded together before her; blue background.

Water-colours. Circular, 2 inches diameter.

Formerly in the collection of the Earl of Arundel, then in that of Jonathan Richardson the Younger (1694-1771), whose stamp of ownership it bears. Subsequently in that of Horace Walpole, who mentions it ("Description of Strawberry Hill," 1774, p. 84) as "a lady painted by Holbein; engraved by Hollar when in the Arundelian collection, and probably Mary Tudor, Queen of France, sister of Henry VIII, but amongst the Illustrious Heads [of Houbraken] called Catherine Howard." At the Strawberry Hill Sale, 1842, it was lot 68 on the fourteenth day.

"Archaeologia," xl, pp. 78 and 82.

Loan Exhibition, South Kensington, 1862, No. 2029 (?).

Royal Academy Winter Exhibition, 1879, F. 22.

A similar miniature is in the Royal Collection at Windsor Castle.

By HANS HOLBEIN.

PLATE XXXII 5 QUEEN JANE SEYMOUR (CALLED QUEEN CATHERINE OF ARRAGON).

Bust, three quarters to left; white diamond-shaped hood embroidered with gold, with black veil falling at back; black square-cut dress edged with black and gold embroidery on white; double gold chain and black chain round; neck round jewel apparently representing the Majesty or Holy Trinity on breast; blue background.

Water-colours. Circular,  $1\frac{1}{2}$  inch diameter.

This is the miniature formerly in the possession of Horace Walpole, mentioned by him ("Anecdotes of Painting," *s.v.* Holbein, and "Description of Strawberry Hill," 1774, p. 84) as having been bought by him from the collection of Lady Isabella Scott, to whose father, James, Duke of Monmouth, it had been given by his father, King Charles II. At the Strawberry Hill Sale, 1842, it was lot 65 on the fourteenth day, and was bought by Mr. W. Blamire, at whose sale, in November, 1863, it passed into the Buccleuch Collection. Great confusion has been introduced into the history of the miniatures of the queens of King Henry VIII owing to a statement having been made current (Robinson, "Catalogue of the Colworth Collection"; "Catalogue of the Exhibition of Portrait Miniatures at South Kensington, 1865"), that the miniature of Catherine of Arragon, formerly in the collection of Mr. Hollingworth Magniac, was that from Strawberry Hill. This is an error. The present miniature is that from Horace Walpole's collection, which is known to have been bought by Mr. Blamire, and is identified by a drawing made by Scharf at the time of the Blamire sale.

"Archaeologia," xl, pp. 74, 82.

Exhibition of Portrait Miniatures, South Kensington, 1865, No. 1590.

Royal Academy Winter Exhibition, 1879, F. 5.

By HANS HOLBEIN.

6 KING HENRY VIII.

Bust, slightly to right, looking at the spectator; reddish-golden hair, close cropped beard and moustache; black cap trimmed with jewels and plume; red gown edged with gold, over gray jerkin embroidered with black, gold, and jewels, and slashed and pulled with white; white shirt, the neckband embroidered with gold; circular jewel suspended by chain round neck; blue background.

Water-colours. Circular,  $1\frac{3}{4}$  inch.

"Archaeologia," xxxix, p. 251.

Loan Exhibition, South Kensington, 1862, No. 2021 (?).

Royal Academy Winter Exhibition, 1879, F. 27.

This appears to be a copy of the small portrait by HOLBEIN, belonging to Earl Spencer. (See No. 38.)

## 7 KING HENRY VIII.

PLATE XXXIII

Bust, facing the spectator, the head turned slightly to right; clean-shaven face; black cap with gold medallion; fur-lined gown over gray jerkin, embroidered with black, cut low on the breast; gold chain round neck; blue background inscribed "H. R. VIII. ANO XXXV"<sup>1</sup>; painted in a circle; in the surrounding spandrels are four flying angels in gold *camaieu*, supporting the initials H. K. on a scarlet ground.

Water colours. 2 by 1 $\frac{1}{8}$  inches.

In contemporary metal frame decorated with dark blue and white enamel.

Formerly in the possession of Mr. Hollingworth Magniac (Robinson, Catalogue of the Colworth Collection," 1862, No. 193), and stated to have been previously in the collection of Horace Walpole, but cannot be identified either in the "Description of Strawberry Hill," or the sale catalogue.

"Archaeologia," xxxix, p. 253.

Loan Exhibition, South Kensington, 1862, No. 2544.

Exhibition of Portrait Miniatures at South Kensington, 1865, No. 652.

A copy of this miniature is in the Royal Collection at Windsor Castle.

Possibly the work of an illuminator of the FRENCH SCHOOL.

## 8 EIGHT MINIATURES IN AN EBONY FRAME.

Formerly in the collection of King Charles I, whose brand of ownership it bears, and described in Vanderdoort's catalogue: "In the first, and the least Square Frame, about nine inches and a quarter broad eight inches and a half high, wherein are set eight pictures of the King's progenitors in their several bignesses and shapes, and all of them as yet without crystal, whereof the pictures are specified as follows":

In 1842 this frame of miniatures is stated to have been in the possession of the Duke of Richmond; about 1860 it was brought for sale to Messrs. Colnaghi, by a frame maker who declined to furnish particulars of its history, and secured through them for the Buccleuch Collection.

## (A) KING HENRY VII.

Bust, three-quarters to left, looking at the spectator; clean-shaven face; gray hair; black cap with jewelled medallion; black fur-lined gown over scarlet and gold dress; jewelled collar of saltires; blue background.

Water-colours. Diameter, 1 $\frac{1}{4}$  inch.

"Done upon the right light, King Henry VII, supposed to be done in his time, painted in a black cap, being in a red habit with some brown scarf about his

<sup>1</sup> For form of dating see p. 114, footnote.

neck; painted upon a red ground card. Given to the King by my Lord of Suffolk."

Loan Exhibition, South Kensington, 1862, No. 2019.

Royal Academy Winter Exhibition, 1879, F. 12.

(B) *QUEEN ELIZABETH OF YORK.*

Bust, three-quarters to left; black diamond-shaped hood trimmed with gold and jewels; cloth of gold dress trimmed with ermine; pearl necklace with round pendent jewel; blue background.

Water-colours. Diameter,  $1\frac{1}{2}$  inch.

"Done upon the wrong light, being the second picture, of King Henry VII's queen, in a black dressing, adorned with gold and pearls, in a golden habit with white ermine; being copied by Hoskins after an ancient ould coloured piece." Appears, judging from Van Leemput's copy, to correspond with the portrait of this Queen in the wall-painting by Holbein at Whitehall.

Loan Exhibition, South Kensington, 1862, No. 2020.

Royal Academy Winter Exhibition, 1879, F. 17.

By JOHN HOSKINS.

(C) *QUEEN KATHERINE OF ARRAGON.*

Bust, three-quarters to left; black and gold diamond-shaped hood lined with white; square cut black and gold dress over white chemisette; pearl and gold necklace; blue background.

Water-colours. Diameter,  $1\frac{3}{8}$  inch.

"Item. The Third, done upon the right light, being the picture of King Henry VIII's first Queen Katherine being one of the house of Spain, and Queen Mary of England's mother, in a black dressing and habit, adorned with gold and pearls. Given to the King by my Lord of Suffolk."

Loan Exhibition, South Kensington, 1862, No. 2025 (?).

Royal Academy Winter Exhibition, 1879, F. 13.

(D) *KING HENRY VIII.*

Bust, facing the spectator; gray beard; black cap trimmed with loops of jewels and plume; brown fur gown over cloth of gold doublet slashed and pulled with white; blue background.

Water-colours. Diameter,  $1\frac{1}{4}$  inch.

"Item. Done upon the right light, the fourth picture, being King Henry VIII, flat and full-faced, in a black cap with a white feather, in a golden habit and furred gown, and a very little falling band. Done by Hans Holbein, given to the King by my Lord Suffolk."

Loan Exhibition, South Kensington, 1862, No. 2022 (?).

Royal Academy Winter Exhibition, 1879, F. 15.

By HANS HOLBEIN.

(E) QUEEN ANNE BOLEYN.

Bust, three-quarters to left, looking at spectator; fair hair; black French hood trimmed with pearls; square cut black dress trimmed with gold and pearls; gold chain and pearl necklace with pendent gold B round neck; blue background.

Water-colours. Diameter, 1½ inch.

"Item. Done upon the wrong light, the fifth, being King Henry VIII's Second married Queen Ann of Bullen, in a black dressing adorned with pearls, which was copied by Hoskin after an ould colured piece."

"Archaeologia," xl, p. 82.

Loan Exhibition, South Kensington, 1862, No. 2028.

Royal Academy Winter Exhibition, 1879, F. 18.

By JOHN HOSKINS, after a portrait now in the Royal Collection at Windsor Castle.

(F) QUEEN MARY I.

Half length, slightly to left, looking at spectator; fair hair; black and white hood trimmed with pearls; green and gold damask dress with standing collar and fur cuffs at elbows; pearl necklace with jewelled cross and large pendent jewel on breast; both hands, the right holding red roses, before her; architectural and rose-coloured curtain background.

Oil colours. Diameter, 2½ inches.

"Item. Done upon the right light, the sixth, being King Henry VIII's daughter Queen Mary, done in oil-colours, in a black and white head-dressing, and gold and blew woven flowers tissue, and the sleeves lined with fur, holding two red roses in her hand, and in her other hand a pair of gloves, with a carnation curtain behind, and painted upon a round golden plate. Done by Ant. More, given to the King by My Lord of Suffolke."

Loan Exhibition, South Kensington, 1862, No. 2027.

Royal Academy Winter Exhibition, 1879, F. 14.

By ANTHONIS MOR.

(G) KING EDWARD VI.

Bust, facing the spectator, the head turned slightly to right; youthful face; black cap trimmed with gold, jewels and plume; narrow white plaited collar; gray gown embroidered with gold, over black and gold dress; blue background.

Water-colours. Diameter, 1½ inch.

"Item. Done upon the right light, the seventh being King Edward VI



meanly done in a black cap and habit, adorned with pearls and gold, upon a round card. Given to the King by My Lord of Suffolk."

Loan Exhibition, South Kensington, 1862, No. 2040 (?).

Royal Academy Winter Exhibition, 1879, F. 16.

(H) QUEEN ELIZABETH.

Bust, three-quarters to right; black hair with jewelled carcanet; circular lace ruff; black dress trimmed with jewels and strings of pearls; blue background.

"Item. Done upon the wrong light, Being Queen Elizabeth, upon an oval card, in a laced ruff, in a black dressing and habit, very richly adorned with gold and pearls, and a picture-box hanging at her right breast. Done by Old Hilliard, bought by the King of the Young Hilliard."

Water-colours. Oval, 2 by 1½ inches.

Loan Exhibition, South Kensington, 1862, No. 2032 (?).

Royal Academy Winter Exhibition, 1879, F. 19.

By NICHOLAS HILLIARD.

9 UNKNOWN LADY.

Bust, three-quarters to left, looking at the spectator; black hair; black and white French hood trimmed with jewels; black gown slashed and pulled with white, with standing collar, over square-cut blue bodice, and white and gold chemisette with narrow pleated ruff; pearl necklace, and gold chain with pendent jewel on breast; blue background, inscribed: "ÆTATIS SUÆ XVIII. AÑO DÑI 1572."

Water-colours. 2 by 1½ inches.

Royal Academy Winter Exhibition, 1879, F. 3 (?).

10 QUEEN ELIZABETH.

Bust, three-quarters to left; fair hair with jewelled carcanet; deep circular plaited ruff; gray dress trimmed with many jewels; blue background, inscribed: "... DÑI ..."

Water-colours. Oval, 1⅞ by 1⅞ inch.

Loan Exhibition, South Kensington, 1862, No. 2033 (?).

Royal Academy Winter Exhibition, 1879, F. 4 (?).

By NICHOLAS HILLIARD.

11 SWISS OR GERMAN LADY (CALLED MARGARET TUDOR).

Half length, nearly in profile, to right; white coif covering the forehead, the hair gathered at the back into a red and gold net; black gown over red bodice and white chemisette; both hands folded before her; blue background.

Water-colours. Diameter,  $2\frac{1}{8}$  inches.

The style of cap suggests a German lady; the features do not at all resemble the wife of James IV of Scotland.

Unknown.

12 A BOY (CALLED KING EDWARD VI).

Bust, three-quarters to left; childish face, fair hair; broad-trimmed black cap with gold and pearl medallion; square-cut black dress over white chemisette; black cord with gold clasp round throat; blue background.

In contemporary metal frame decorated with dark blue and white enamel.

Water-colours. Oval,  $1\frac{1}{2}$  by  $1\frac{1}{8}$  inch.

Said to have been in the possession of Mr. Hollingworth Magniac, but cannot be identified in the Colworth Catalogue.

Loan Exhibition, South Kensington, 1862, No. 2039 (?).

By HANS HOLBEIN.

13 KING EDWARD VI.

Bust, facing the spectator, the head turned slightly to right; youthful face; black cap trimmed with gold, jewels and plume; narrow plaited collar; dark gray gown embroidered with gold, over black and gold dress; blue background.

Water-colours. Oval,  $1\frac{1}{8}$  by  $1\frac{1}{8}$  inch.

Loan Exhibition, South Kensington, 1862, No. 2041 (?).

Royal Academy Winter Exhibition, 1879, F. 9 (?).

14 UNKNOWN LADY (CALLED QUEEN ELIZABETH).

Half length, slightly to left; fair hair with jewelled carcanet; large circular lace ruff; black dress with large sleeves, trimmed with gold and slashed and pulled with white; blue background.

Water-colours. Oval,  $2\frac{1}{8}$  by  $1\frac{1}{8}$  inches.

Set in a turned ivory box.

From the collection of King Charles I. Described in Vanderdoort's catalogue.

"Item done upon the right light. In a white ivory box without a crystal, a certain lady's picture in her hair, in a gold bonelace little ruff, and black habit lined with white furr with goulden tissue sleeves with one hand over another, supposed to have been Queen Elizabeth before she came to the crown. Done by an unknown hand."

Loan Exhibition, South Kensington, 1862, No. 2031.

Royal Academy Winter Exhibition, 1879, F. 23.

## PLATE XXXIII 15 KATHERINE OF ARRAGON.

Half length, three-quarters to left; black and white diamond-shaped hood edged with pearls; square-cut black and white dress trimmed with pearls, with ermine sleeves; white chemisette; both hands before her, her right holding food for a monkey which is seated on her left forearm; blue background.

Water-colours.  $1\frac{1}{8}$  by  $1\frac{1}{8}$  inch.

"Archaeologia," xl, p. 73.

Loan Exhibition, South Kensington, 1862, No. 2026 (?).

Royal Academy Winter Exhibition, 1879, F. 21.

Attributed to HANS HOLBEIN.

## 16 POSSIBLY LADY ARABELLA STUART (CALLED QUEEN ELIZABETH).

Bust, slightly to left; in a fanciful Renaissance-Classic costume, mainly of blue and gold; green mantle lined with orange; headdress of blue and gold with white veil over shoulders; dark gray background. Signed.

Water-colours. Oval,  $2\frac{1}{8}$  by  $1\frac{1}{8}$  inches.

Loan Exhibition, South Kensington, 1862, No. 2037.

Royal Academy Winter Exhibition, 1879, F. 24.

By ISAAC OLIVER.

## PLATE XXXIII 17 SIR THOMAS MORE.

Bust, three-quarters to right; close trimmed gray beard; black cap over black coif; black gown over black doublet, both lined with brown fur; collar of S.S. with rose pendant; dark background.

Oil colours, on a silver (?) plaque. Oval,  $1\frac{1}{8}$  by  $1\frac{1}{8}$  inch.

"The Connoisseur," 1907, xviii, p. 143.

Loan Exhibition, South Kensington, 1862, No. 2061.

Royal Academy Winter Exhibition, 1879, L. 4.

Possibly by HOLBEIN, after the life-sized portrait in the possession of Mr. Huth, No. 53 in the present exhibition.

## 18 QUEEN ELIZABETH (?).

Bust, three-quarters to left, looking at spectator; fair hair, dressed with jewels and sprig of honeysuckle; black and white square-cut dress, trimmed with lace and jewels; deep pleated lace ruff and stomacher, to which are fixed a strawberry and a thistle; blue background.

Water-colours. Oval,  $2\frac{1}{8}$  by  $1\frac{1}{8}$  inches.

Loan Exhibition, South Kensington, 1862, No. 2034 (?).  
Royal Academy Winter Exhibition, 1879, F. 6 (?).  
By NICHOLAS HILLIARD.

## 19 KING EDWARD VI.

Three-quarters length, standing in profile to left; black cap, trimmed with gold, and white plume; purple gown, trimmed with gold and lined with ermine, over scarlet doublet and trunks embroidered with gold; his right hand, at his waist, holds gloves, his left hangs by his side; blue background.

Water-colours. Diameter, 1  $\frac{5}{8}$  inch.

Loan Exhibition, South Kensington, 1862, No. 2042 (?).  
Royal Academy Winter Exhibition, 1879, F. 30 (?).

## 20 QUEEN ELIZABETH.

Bust, slightly to left, looking at spectator; fair curling hair, with carcanet of jewels and lace; deep circular lace ruff; square cut white dress, trimmed with gold and many strings of pearls; blue background.

Water-colours. Oval, 2 by 1  $\frac{5}{8}$  inches.

Loan Exhibition, South Kensington, 1862, No. 2035 (?).  
Royal Academy Winter Exhibition, 1879, F. 6 (?).  
By NICHOLAS HILLIARD.

## 21 QUEEN ELIZABETH.

Bust, slightly to right; aged face; fair curling hair; deep, white, pleated ruff; small jewelled necklace; black dress; blue background.

Water-colours. Oval, 1  $\frac{3}{4}$  by 1  $\frac{1}{2}$  inch.

Loan Exhibition, South Kensington, 1862, No. 2036 (?).  
Royal Academy Winter Exhibition, 1879, F. 7 (?).

## 22 GEORGE NEVILL, 3RD LORD ABERGAVENNY.

PLATE XXXIII

Bust, three-quarters to right; aged, clean-shaven face; white hair; black cap with jewel; black fur-lined gown, over black doublet open at throat, showing white shirt; blue background. Inscribed: "G. ABERGAVENNY."

Water-colours, on playing-card. Diameter, 1  $\frac{3}{4}$  inch.

From the collection of the Earl of Westmorland, Apethorpe, Northants, 1892.  
"The Connoisseur," 1907, xviii, p. 143.

The original drawing by Holbein, in the collection of the Earl of Pembroke is included in the present Exhibition (*see* No. 70), and a picture, similar, but

showing the hands, dated 1524, is in the collection of the Marquess of Abergavenny, K.G., at Eridge Castle, Kent.

By HANS HOLBEIN.

PLATE XXXIII 23 HANS HOLBEIN.

Bust, three-quarters to left, the head turned towards the spectator; dark hair and close-cut beard; black skull-cap; black dress, open, showing pleated collar at throat and pleated cuff at wrist; his left hand supports his right, which is raised, holding a brush with which he is painting; blue background. Inscribed: "H. H. AN. 1543. ÆTATIS SUÆ 45."

Water-colours, on the back of a playing card of clubs. Diameter,  $1\frac{7}{8}$  inch.

Formerly in the collection of Horace Walpole ("Description of Strawberry Hill," 1774, p. 25). In the Strawberry Hill Sale, 1842, it was lot 40 on the eleventh day, and was sold to Mr. W. Blamire, at whose sale in November, 1863, it passed into the Buccleuch Collection.

Royal Academy Winter Exhibition, 1879, F. 25.

A similar portrait is in the Wallace Collection.

By HANS HOLBEIN.

PLATE XXXIV 24 PROBABLY A LADY OF THE FRENCH COURT (CALLED QUEEN CATHERINE HOWARD).

Bust, slightly to left; fair hair parted in the middle; French hood trimmed with bands of scrolls with black veil at the back; square cut black dress, edged with pearls, with white fur sleeves; gold chain and jewelled necklace round neck; blue background. Inscribed: "CATHERINE HOWARD HENRY VIII." The inscription does not appear to be of the time. This portrait may represent Anne de Pisseleu, Duchesse d'Estampes.

Oil colours on panel,  $5\frac{3}{8}$  by  $4\frac{1}{2}$  inches.

"Archæologia," xl, p. 87.

Loan Exhibition, South Kensington, 1862, No. 2030(?).

Royal Academy Winter Exhibition, 1879, F. 20.

Style of JANET. "Apparently a French work, and, indeed, thoroughly so in personal characteristics."—SCHARF.

25 KING HENRY VIII.

Bust, facing the spectator, the head turned slightly to right; clean-shaven face; fair hair; black cap trimmed with gold and medallion; fur-lined gown and gray jerkin embroidered with black, cut low on the breast; gold chain round neck; blue background. Inscribed: "H. R. VIII. AN°. ETATIS. XXXV°."



Water-colours, varnished. Diameter,  $1\frac{3}{4}$  inch.

Formerly in the collection of King Charles I. Possibly that described in Vanderdoorts' catalogue: "Being of the number of the limned pictures which my Lord Suffolk gave to the King. Item done upon the right light. Another and lesser picture, as if it were a copy of the aforesaid picture, without a beard, also in a black cap and a little golden chain about his neck, in an ash-coloured wrought doublet in a furred coat with crimson sleeves, his name and age written also with golden letters.

Copied from the miniature No. 7 in the present case.

Loan Exhibition, South Kensington, 1862, No. 2023 (?).

## CASE D

## 1 HANS HOLBEIN.

PLATE XXXIV

Bust, facing and gazing at the spectator; dark brown hair, moustache, and full beard; black cap; dark gray gown, with standing collar, lined with black fur, over striped brown and black coat lined with buff fur, open in front showing black jerkin cut low on breast over white shirt; his left hand, wearing gold ring on first finger, held clenched before him; peacock-blue background, inscribed: "ETATIS SVÆ 35."

Panel. Diameter,  $4\frac{1}{2}$  inches.

As the date shows, this portrait must have been painted in 1532, the year of Holbein's return to London, which saw the completion of the pictures of Georg Gisze, now in Berlin, and John of Antwerp, in the Royal Collection at Windsor.

By HANS HOLBEIN.

*Lent by Mr. George Salting.*

## 2 KATHERINE WILLOUGHBY, DUCHESS OF SUFFOLK, BARONESS WILLOUGHBY. PLATE XXXII

Bust, three-quarters to right; reddish brown hair; black head-dress edged with gold; narrow standing collar; black dress trimmed with white fur; blue background, inscribed (in later hand) "H. HOLBEIN FECIT."

Water-colours, varnished. Diameter,  $2\frac{1}{8}$  inches.

Only child of William Willoughby, eighth Baron Willoughby d'Eresby; born 1520; married firstly, 1536, Charles Brandon, Duke of Suffolk; secondly, about 1552, Richard Bertie. She was an ardent sympathizer with the Reformation. Died 1580.

Loan Exhibition, South Kensington, 1862, No. 2726.

*Lent by the Earl of Ancaster.*

## 3 KATHERINE OF ARRAGON.

PLATE XXXII

By HANS HOLBEIN.

*Lent by Mrs. Joseph.*

## CASE E.—MANUSCRIPTS

PLATE XXXV 1 THE DICTES AND SAYINGS OF THE PHILOSOPHERS TRANSLATED  
OUT OF LATYN INTO FRENSE BY MESSIRE JOHAN DE  
TEONVILLE AND FROM THENCE RENDERED INTO ENGLISH  
BY ANTHONY WYDVILLE, EARL RIVERS.

The work was printed by William Caxton in 1477.

The illumination which appears as a frontispiece to the manuscript represents ANTHONY WYDVILLE, EARL RIVERS, the translator of the book, presenting the book to KING EDWARD IV, who is accompanied by his queen, ELIZABETH WYDVILLE, and his son, EDWARD, PRINCE OF WALES, afterwards KING EDWARD V. By the side of Earl Rivers kneels a man in monastic dress, who is probably the original author of the book. Some authorities, such as Horace Walpole, have stated that this figure represents William Caxton, the printer, but there is no reason for supposing that Caxton would have been represented in a religious habit, or that Caxton would have been introduced into this particular group.

This portrait of Edward V and the painting on Bishop Oliver King's Chantry in St. George's Chapel, Windsor Castle, are the only extant representations of the ill-fated boy-king.

*Lent by His Grace the Archbishop of Canterbury, Lambeth Palace Library.*

PLATE XXXVI 2 THOMAS CHAUNDLER, CHANCELLOR OF WELLS AND OXFORD.  
LIBER APOLOGETICUS DE OMNI STATU HUMANE NATURE.

The manuscript was lent to the Exhibition of Illuminated MSS. last year, in the catalogue of which (No. 158) a description will be found.

It contains fifteen full-page pictures of delicate stipple work with light washes of colour, the work of Chaundler himself. The fifteenth picture represents THOMAS CHAUNDLER himself presenting his book to THOMAS DE BECKINGTON, Bishop of Bath and Wells.

Thomas de Beckington, born about 1390, was educated at Winchester and New College, Oxford, and had much to do with the foundation of Eton College. He was one of the most conspicuous churchmen and statesmen of his time, a diplomatist, King's Secretary, Lord Privy Seal, and Bishop of Bath and Wells. He died in 1465.

*Lent by Trinity College, Cambridge.*

3 LIBER REGALIS: OR, THE ORDER FOR THE CORONATION AND BURIAL OF A KING. PLATE XXXV

This manuscript contains the order for the Coronation of the King and the Queen, and for the obsequies of a king.

It dates from the period King RICHARD II, and is stated by tradition to have been given to the Abbey of Westminster by Richard II himself.

It contains four full-page illustrations:

- (A) The King enthroned after the Crown has been placed on his head.
- (B) The King and the Queen enthroned with Crowns on their heads, with the Courtiers taking the Oath of Fidelity.
- (C) The Coronation of the Queen alone.
- (D) The Lying in State of a King.

The figures of the King in these illuminations bear sufficient resemblance to the genuine portraits of Richard II to support the statement that this manuscript was prepared for and at the time of that king, and refers to the Coronation of Richard II in 1378.

It appears to be English work of the date in question.

*Lent by the Very Rev. the Dean of Westminster.*

4 SKETCH-BOOK OF A MEDIAEVAL ARTIST (ABOUT 1370-1390).

PLATES  
XXXVII AND  
XXXVIII

This little sketch-book, or model-book, consists of six panels of boxwood, about  $5\frac{1}{2}$  inches long by  $2\frac{1}{2}$  inches broad, the surfaces of which have been carefully prepared to receive silverpoint drawings. The drawings are evidently the work of a French miniaturist of the fourteenth century, about 1370-90, such as Jacquemart de Hesdin or André Beauneveu.

A full description of these drawings with reproductions has been given by Mr. Roger E. Fry in the "Burlington Magazine" (1906-7), vol. x, p. 31. The drawings should be carefully studied with reference to the portraits of King Richard II as stated in the Introduction.

*Lent by Mr. J. Pierpont Morgan.*

5 SIR THOMAS WYAT (THE ELDER).

This portrait of Sir Thomas Wyatt, the poet, was engraved on wood from a drawing by Hans Holbein, evidently made for the purpose, which was to illustrate a volume of panegyric verses, collected or written by John Leland, on the death of Sir Thomas Wyatt, and published in 1542.

The following lines accompany the woodcut:

Holbenus nitida pingendi maximus arte  
Effigiem expressit graphice: sed nullus Apelles  
Exprimet ingenium felix animumque Viati.

For the portrait of Sir Thomas Wyat, founded on the same drawing, see  
No. 50.

*Lent by His Grace the Archbishop of Canterbury, Lambeth Palace Library.*



## WRITING ROOM

### 1 SEBERT, KING OF THE EAST SAXONS.

### 2 KING HENRY III.

Drawings from paintings on the north front of the monument of King Sebert in Westminster Abbey.

Drawn by J. BASIRE (see "*Vetusta Monumenta*," vol. ii).

*Lent by the Society of Antiquaries.*

### 3-8 DRAWINGS OF THE PAINTINGS IN THE GREAT HALL, OR PAINTED CHAMBER, IN THE PALACE OF WESTMINSTER.

These copies were made by C. A. Stothard from the remains of the paintings in the Great Hall at Westminster, which was known at one time as St. Edward's Chamber, and was afterwards used as the House of Lords, where the lower portions of the walls were covered with tapestry.

The paintings represent scenes from the Old Testament, and from the life of St. Edward the Confessor. They were arranged round the walls in six bands of painting in strong resemblance to the Bayeux Tapestry, with which they have considerable affinity, although, artistically, they denote an immense advance in skill. Payments for painting the walls of this Chamber, or Great Hall, occur frequently during the reign of Henry III, from 1237 upwards; payments being made to Otho the Goldsmith in 1237, Master William, painter, in 1252, Master Walter, the king's painter (Walter of Durham), in 1264, Thomas, the son of Walter, in 1295. Petrus de Hispania, painter, is frequently mentioned from 1253 to 1272.

The paintings in this Hall, judging from the copies in water-colours, must have been of extraordinary beauty. In 1322 they were seen by two Franciscan friars, Simon Fitzhugh and Hugh the Illuminator, who carried word to Italy of the beauty of these paintings and those in St. Stephen's Chapel.

The subjects selected from Stothard's drawings comprise:

(3) THE MIRACLES OF ELISHA (with an excellent study of the nude).

(4) THE CORONATION OF EDWARD THE CONFESSOR.

(5 and 6) HEADS OF ST. JOHN AND EDWARD THE CONFESSOR, from the legend of King Edward and the Pilgrim.



(7) THE TRIUMPH OF LARGESSE (or Bounty) OVER AVARICE.

(8) THE TRIUMPH OF DEBONERETE (or Meekness) OVER ANGER.

Some fragments of the original paintings are still preserved in the British Museum.

A full description of these paintings will be found in the description of the Painted Chamber contributed by John Gage Rokewode, F.S.A., to "*Vetusta Monumenta*," vol. vi.  
*Lent by the Society of Antiquaries.*

9-13 DRAWINGS BY R. SMIRKE, R.A., FROM THE PAINTINGS FORMERLY ON THE WALLS OF ST. STEPHEN'S CHAPEL IN THE PALACE AT WESTMINSTER.

(9) COLOURED DRAWING in water-colours, gilded and silvered in facsimile imitation of the original, from the painting on the north side of the high altar at the east end of St. Stephen's Chapel, containing portraits of King Edward III, Edward the Black Prince, and others.

(10) UNCOLOURED DRAWING, from the painting on the south side of the high altar, representing Queen Philippa and her daughters.

(11) FIGURES OF ANGELS, from the paintings on the side walls of St. Stephen's Chapel.

(12 and 12\*) OUTLINES OF THE FIGURES REPRESENTING KING EDWARD III AND SON (corrected from the original).

(13) OUTLINE OF THE FIGURE REPRESENTING QUEEN PHILIPPA (corrected from the original).

*Lent by the Society of Antiquaries.*

These drawings were made by R. Smirke in 1800, before the destruction of these valuable paintings in the conflagration of 1834, in which the whole chapel was destroyed.

The following extracts from the accounts for these paintings are taken from the article by Mr. J. G. Nichols in the "*Gentleman's Magazine*" for 1836, N.S., vol. v, p. 33.

ST. STEPHEN'S CHAPEL.

The ornamental painting was commenced about 1350, and carried on for several years. In March, 1350, by royal command, Hugh de St. Alban's was appointed master of the painters assigned for the works to be executed in our Chapel and at our Palace of Westminster, to take and choose as many painters and other workmen as may be required for those works, in any places, where it may seem expedient, either within liberties or without, in the counties of Kent, Middlesex, Essex, Surrey, and Sussex. . . . Similar mandates are issued to John

Athelard for Lincolnshire, Northamptonshire, Oxfordshire, Worcestershire, and Leicestershire, and to Benedict Nightengale for Cambridgeshire, Huntingdonshire, Norfolk, and Suffolk.

John Geddyng, glazier, was employed to procure glaziers for the works of the chapel in Kent and Essex.

The following painters' names are recorded among other entries:

- "1351. June 20. To John Echam and Gilbert Poking, painters, working on the chapel . . . six days at 10<sup>d</sup> per day each. 10s.  
 " July 4. To Master Hugh de St. Alban's and John de Cotton, painters, working there on the drawing of several images . . . 4 days and a half at 1<sup>d</sup> per day each. 9s.  
 "1352. April 12. To W<sup>m</sup> Heston and two others, laying on the gold, as well on the said walls, as on the placing of the preyntes on the marble columns in the chapel . . . two days and a half at 5<sup>d</sup> per day each. 3s. 1½<sup>d</sup>.  
 " May 28. To W<sup>m</sup> de Walsyngham, working on the painting of the angels in the chapel, 2½ days at 10<sup>d</sup> per day. 2s. 1<sup>d</sup>.  
 " July 16. To Edw. Paynell, and three others, laying on gold and preyntes in the chapel, six days at 6<sup>d</sup> per day each. 12s."  
 (These prints were clearly used for stencilling, as there are entries of payment to John Tynpeter "for leaves of tin to make the preyntes for the painting of the chapel.")  
 "1351. June 26. To John Lightgrave, for 600 leaves of gold, for painting the tablements of the chapel at 5s. per 100. £1 10s.  
 " July 18. To John Matfey, for sixty two pounds of red lead at 5<sup>d</sup> per pound. £1 5s. 10<sup>d</sup>.  
 " " To Master H. de St. Alban's for four flagons of painter's oil for the painting of the chapel, 16s."  
 " Aug. 15. To Lovyn de Bruges, for six and a half pounds of white varnish at 9<sup>d</sup> per pound, 4s. 10½<sup>d</sup>.  
 Payments also occur for peacocks' and swans' feathers, and squirrel tails for the painters' pencils; for hogshair for the same, for white lead, leaves of gold and silver, azure, "vermelon," "viridisgrece," and  
 " Aug. 27. To Nicholas Chauser, for fifteen ells of canvas to cover the images of the Kings to be painted, 6s. 8<sup>d</sup>.  
 " Sept. 3. To George Cosyn, for one quatern of royal paper, to make the painters patrons, 10<sup>d</sup>."

Details are also given for the stained glass windows, which are expressly stated to be drawn by Master John de Chester, Glazier.

A full description of these paintings was given by Mr. John Topham and Sir Henry C. Englefield, Bart., F.S.A., in "Vetusta Monumenta."

The following extracts from this description are interesting as showing the technique of the paintings, as noted by Mr. Smirke.

"The paintings formed the decoration of the east end of St. Stephen's Chapel, on the north side of the high altar. They were in two tiers, or series, totally unconnected with each other. The lower division exhibited a row of arches, seven in number, but which are divided into three compartments, each having its separate perspective of groins and windows, resembling in some degree small oratories or chapels. In each arch was a figure in armour, kneeling, representing the king Edward the Third, with his five sons, introduced as it were to the altar by St. George, the patron saint of England. There can be little doubt that these were intended for portraits of the royal family.

"The Prince of Wales, the immortal Black Prince, was about twenty-five or twenty-six years old, and represented as a beardless youth, with a likeness to his father. His helmet has a coronet on its brim, which sufficiently distinguishes him. The next in order is probably John of Gaunt, Duke of Lancaster. Edmund of Langley, Duke of York, comes next, and the traces of his name appear under his feet. The small figure on a pedestal must have been designed to represent Thomas of Woodstock, Duke of Gloucester, and it is curious that he should be thus brought up to a level with his brothers. As he was not born till 1355 this circumstance places the finishing of this part of the paintings in this or the next year at the earliest.

"The throne on which the Virgin is seated in its form and ornaments very much resembles the venerable Coronation chair still preserved in Westminster Abbey.

"The detail of the colouring of this, and all the other pictures to be hereafter described, was drawn up by Mr. Smirke, who made the outlines from them as follows:

"In describing the colouring of these paintings, I begin with the upper subject on the right side of the altar, which represents the king and queen offering to the Virgin and Child.

"The background of the figures is diaper work embossed and gilt. The king's crown embossed and gilt; his hair reddish brown; cape of his mantle white ermine. The mantle itself is deep olive green glazed upon silver, the lining of it white and gray fur *en vair*. His under coat has a crimson pattern on a gilt ground. The ornament of the waist-belt consists of blue squares with a gilt rim. A thin lamen of talc covers each blue square. The pantaloons are scarlet, and shoes black, ornamentally pierced showing the scarlet underneath. The sceptre and shrine in his hands are gilt but not embossed.

"In the group of three attendants standing behind the king I begin with the one furthest from him.

"His cap is pink faced with white and grey fur *en vair*; his mantle crimson

lined with white and grey fur *en vair*; his coat and sleeve dark green, his right leg black and shoe white, the left leg light blue and shoe black. Scabbard of his sword black. The hilt I suspect has been silver; but its colour is now doubtful. The sword-belt black with a gilt pattern. Middle figure, feather white; scroll gilt; cap scarlet; beard dark; left side of his cape pink; right side light blue; belt across his shoulders, black and silver. The flowered pattern of his coat and sleeves is light blue on a ground of silver. His left leg scarlet and shoe black; his right leg pink, with shoe also black; his sword-belt gilt. Of his sword hilt I entertain the same opinion as that of figure 1. The scabbard black. Figure nearest the King. Cap green; cape grey; coat scarlet; legs pink and shoes black. Cap of the groom crimson; jacket olive green, with stripes of yellow; pouch black; legs naked and shoes black; horse grey; bridle gilt. Pattern of the tiled floor, alternate lozenges of brown-red with white pattern, and white with brown patterns. For the purpose of making the floor appear to recede, it is glazed with transparent brown, which increases in strength as the floor approaches the diaper work. The mantle of the kneeling queen, scarlet, sprinkled with gilt *fleur-de-lys*; its lining white and grey fur *en vair*. Her loose sleeve has a light blue pattern on a silver ground; border of the sleeve embossed and gilt, its lining crimson; her right sleeve is white with stripes of light brown; shoes black; crown embossed and gilt. Mantle of her attendant light blue; sleeve crimson; shrine flat gilt. Floor consists of triangular tiles, alternately olive green with white pattern, and white with brown pattern. Mantle of the Virgin seated in the chair is pink (seemingly produced by a mixture of red lake and white); the folds are rounded with red lake; the ornaments of its border gilt; its lining dark green, glazed on gold; the wavy lines of the pattern have been made while the glazing colour was soft, by pressing a hard point through it to the gold underneath. Her under-mantle is light blue; her shoes black; the swathing of the infant is purple grey; the cloth he sits on is orange, with a pattern of gold and green flowers; cushion gilt; chair silvered; the forms upon it made with black lines, and the shadows opaque grey. Joseph's mantle brownish-yellow. The squares of the tiled floor are alternately brownish red with a white pattern, and white with a brown pattern. This portion of flooring, as also that under the Queen, is glazed in the same manner as the King's. The bars separating each have a quatrefoil pattern expressed with white lines on a black ground.

"In describing the lower subject, I begin on the right with St. George. His helmet is silvered; its rim embossed and gilt; the mail defending the neck and other parts is embossed and gilt; his surcoat and cross upon it are also embossed and gilt, but the cross is glazed with red lake on the gold; scabbard of his sword black; that of the dagger gilt; its handle silvered; the plate armour is flat gilt, and the form of its parts given by black lines. His spurs are embossed and gilt. The crown of the king who kneels under the adjoining arch is embossed and gilt; the helmet silvered; its rim gilt. Mail the same as on St. George. His surcoat



is quartered with the arms of England and France; lions embossed and gilt on a field, made by glazing red lake on gold; *fleur-de-lys* embossed and gilt on a light blue field; the scabbard of his sword black; that of his dagger mottled black and gold; handles of both gilt; sword-belt black with gold quatrefoils. Without attempting to describe the various colouring of the architectural work of the arches, I must, to prevent confusion, be content to say generally, that the battlements are grey; the piers of the range of windows blue; those of the pinnacles pink; but the windows of these last are expressed by a dark brown glazed over gold, whereas the others are black. The walls of the apartment within the arches are dark brown; groin work of the roof crimson; the windows are silvered, and the form of the panes and their ornament are given by black lines; the pillars, crockets, and mouldings, are everywhere flat gilt, their forms expressed by black lines and shadows, by glazing of red lake.

"Pattern of the tiled floor, white lozenges containing red ones, upon a light blue ground. This flooring is not glazed as in the upper subject. Ground of the inscription at bottom light opake purple, the letters white. It is unnecessary to detail thus accurately all the remaining arches, or the dress of the king's sons under them, as it would be mostly repetition, I shall therefore confine myself to the mention of those particulars in which they differ. Except the helmet of the first son, the rim of which has an embossed and gilt ornament on its upper edge, that and all the others resemble St. George's already described. Their surcoats, mail and plate armour are like the king's. The first and third sons have embossed and gilt heraldic labels on their breasts. The floor pattern to the first and second sons is white hexagons containing a blue flower, on a scarlet ground. The floor to the third and fourth sons, a blue square containing a white lozenge enclosing a red flower, alternating with a white square, blue lozenge and white flower. Floor to the youngest son blue and white chequer; the intervals between the compartments of the arches white.

"The paintings on the south side of the high altar were, like those in the former plate, divided into two distinct tiers.

"The lower division consisted of four arches, similar in their general form to those on the north side of the altar, but differing essentially in details. In each of them was a female figure kneeling, and apparently looking towards the altar in an attitude of prayer.

"There can be no doubt that these were designed for portraits of Queen Philippa and three of her daughters; their figures are as stiff and meagre as those of the king and his sons, and the heavy platted tresses which load their heads are nearly as adverse to grace as the mailed gorgets of the princes.

"The architecture introduced in the background of this picture differs much from that behind the portraits of the princes. All the windows have mullions, and very elegant tracery in their heads. The small columns, too, from which the groins spring have wreathed shafts and capitals of a more elegant design.



The colouring of these paintings is given, as in the former case, in the words of Mr. Smirke:

"Left side of the Altar. I shall begin at the left with the upper subject. The stone upon which the first figure was painted has been lost since I made the outline from it. The table cloth between the first and second figures is white with gilt lines. Beneath it may be observed some unconnected patches of ornament introduced to fill up injuries which the original had received. The preparation for them is a dark grey composition, the surface of which is not level with the original painting, and the black and red chequers with gilt tracery upon it are of much inferior execution. This grey composition I remember to have been very hard when first discovered, but the damp situation it is removed to has destroyed its tenacity. The upper mantle of figure 2 is light blue, lined with white fur; its border gilt; the stripe gilt. The upper mantle of figure 3 is purple; hanging belt yellow; trefoils upon it brown; the under mantle is pink; the stripe upon it yellow; the different borders gilt; shoes black.

"The upper mantle of the Virgin purplish pink; its folds are rounded with red lake; the border gilt; its lining is dark green. Her under mantle and sleeve light blue; its borders gilt; her hair is light brown; and shoes black. Joseph's upper mantle dark olive green; his under vest and sleeve brownish-orange; the basket he holds brown. The background of the figures diaper work, embossed and gilt. The original floor has been chipped out with some care, and what at first sight seems to be fragments of it are remains of inferior work upon the grey composition already noticed, which is not level with the other parts.

"I proceed now to the subject underneath, beginning on the left with the kneeling Queen. Her crown is embossed and gilt; her hair light brown, with small gold ornaments in it; the under vest and sleeves light blue; a pattern upon it of gilt stars and spots covers the arms and part of the body and is terminated by a gilt border. The stomacher is of white and brown fur *en vair*; the stripe of ornament down the middle of the body is gilt; her outer hanging sleeves or flaps are blue, of the same hue as the under one. Fur appears where they are attached to the shoulders, and fur like that of the stomacher lines them as low as the gilt pattern of the under vest, terminating with a similar gilt border. The dress of the Queen's first daughter resembles hers in colour and shape; there is only a slight difference in the borders and pattern on her body. The second daughter's dress is also light blue; it varies a little from the other two figures, and so does her crown. The third daughter is obliterated. The buttresses and external parts of the building containing the above figures are painted in imitation of grey granite. The mouldings, pinnacles, crockets and semiquatrefoils are gilt, upon which the forms and shadows are expressed with black lines and red lake. The internal part of each arch exhibits an aperture filled with diaper work embossed and gilt; a silvered window with grey mullions, and a gilt column

supporting a groined roof, whose ridges are gilt and intervals crimson; the piers are dark brown; the intervals on each side of the compartments of arches are orange.

"The subject of the Adoration of the Shepherds is painted on a recess contiguous to the left side of the altar, the sides of which are laid open in the outline, to show what is represented on them. The background is diaper work embossed and gilt. The ox brown; ass grey; manger light brown. The Virgin's hair is light brown; her dress light blue; the pillow and sheet white; coverlet scarlet with a gilt pattern; nimbus round the Infant's head flat gilt, with flat black tracery; its swathing white. Joseph's cap black; the facing pink; his vest and sleeves pink, rounded with red lake; outer mantle blue; chair light brown. Shepherd No. 1. His hair black; hood light brown; coat light green; legs bare. Shepherd No. 2. His hair white; cap and coat grey. Shepherd No. 3. Hair and beard black; coat and hood light brown. Shepherd No. 4. Cap and coat purplish pink. The sheep are white. The rocky ground opaque green, shadowed with green of a darker hue. The sides of the recesses are finished in a very slovenly manner, as may be seen by the outline, to which I refer you for a memorandum of the colours. The carved leaf in the corner on the right hand is gilt; the diaper work beneath it embossed and gilt; the nimbus of the angel is gilt, his hair light brown; mantle pink, and wings light blue; the scroll in his hand is flat gilt. The parts underneath have been lost since I made the outline from them. If I remember rightly the dress of the female figure was light blue."

14, 15, 16. THREE ANCIENT PAINTINGS FORMERLY IN BASTON HOUSE, KENT.

These paintings, which represent (14) KING ATHELSTAN, seated on a stone throne; (15) A KING, standing at whole length; (16) A YOUNG PRINCE, in an attitude of prayer, were, with other fragments of the same series, removed from Baston House, on Hayes Common, Kent, which was originally the property of the Squerry family and later of the Wardes.

They appear to have been painted in the fifteenth century.

*Lent by the Society of Antiquaries.*

17 SIR ANTHONY BROWNE, K.G.

Bust, facing the spectator, the head turned three-quarters to left, seen above a parapet; clean-shaven face; dark hair, cut straight over forehead and ears; black cap trimmed with gold, with jewelled cross and red carnation on his left side; crimson gown lined with brown fur, with deep fur collar, over cloth of silver jerkin edged with gold and slashed and pulled with white; small gold chain and black ribbon, from which is suspended the George of the Order of the Garter,

round neck; dark background; inscribed above to right in fourteen lines, with the titles of the offices borne by the subject; below, on a simulated panel in the parapet, is another inscription of fourteen lines, commemorating Sir Anthony's marriages and progeny.

Canvas, 37 by 30 inches.

Sir Anthony Browne was only son of Sir Anthony Browne, Standard Bearer of England, and Lucy Nevill, daughter and co-heiress of John Nevill, Marquess of Montacute, niece of Richard, Earl of Warwick, and widow of Sir Thomas Fitzwilliam of Aldoake. He was thus half-brother to Sir William Fitzwilliam, afterwards Earl of Southampton (see No. 34). He was one of Henry VIII's most intimate friends and trusted servants, and Master of the Horse to the King. At the dissolution of the monasteries he received large grants of land, including Battle Abbey and the Priory of St. Mary Overy, Southwark. At the death of the Earl of Southampton he inherited the estate of Cowdray. He acted as proxy for the King at the marriage of Anne of Cleves, and attended the King on his death-bed. He was appointed guardian to Edward VI and Queen Elizabeth, and confirmed in his office of Master of the Horse, but he only survived Henry VIII one year. His first wife was Alice, daughter of Sir John Gage, and his second was Lady Elizabeth Fitzgerald, known as "the fair Geraldine."

By a hand later than the lifetime of the subject, possibly copying an earlier work, as indicated by the inscription. This picture is probably identical with that formerly in the possession of Mr. Baylis of Prior's Bank, Fulham. The original appears to be in a private collection at Hereford, and is stated to have come from the Browne family. A portrait of Sir Anthony Browne, perhaps corresponding to one of these, was in the possession of Lord Lumley in 1590.

Tudor Exhibition, 1890, No. 50.

*Lent by Lord Vaux, of Harrowden.*

# 18 KING EDWARD VI.

Standing, nearly to knees, facing a little to left; black cap with white feather; collar of Garter and George.

Formerly in "Nell Gwynn's" house at Hampstead, appears to be a genuine old portrait, but almost entirely re-painted.

Panel, 41 by 29 inches.

*Lent by Major Eley.*







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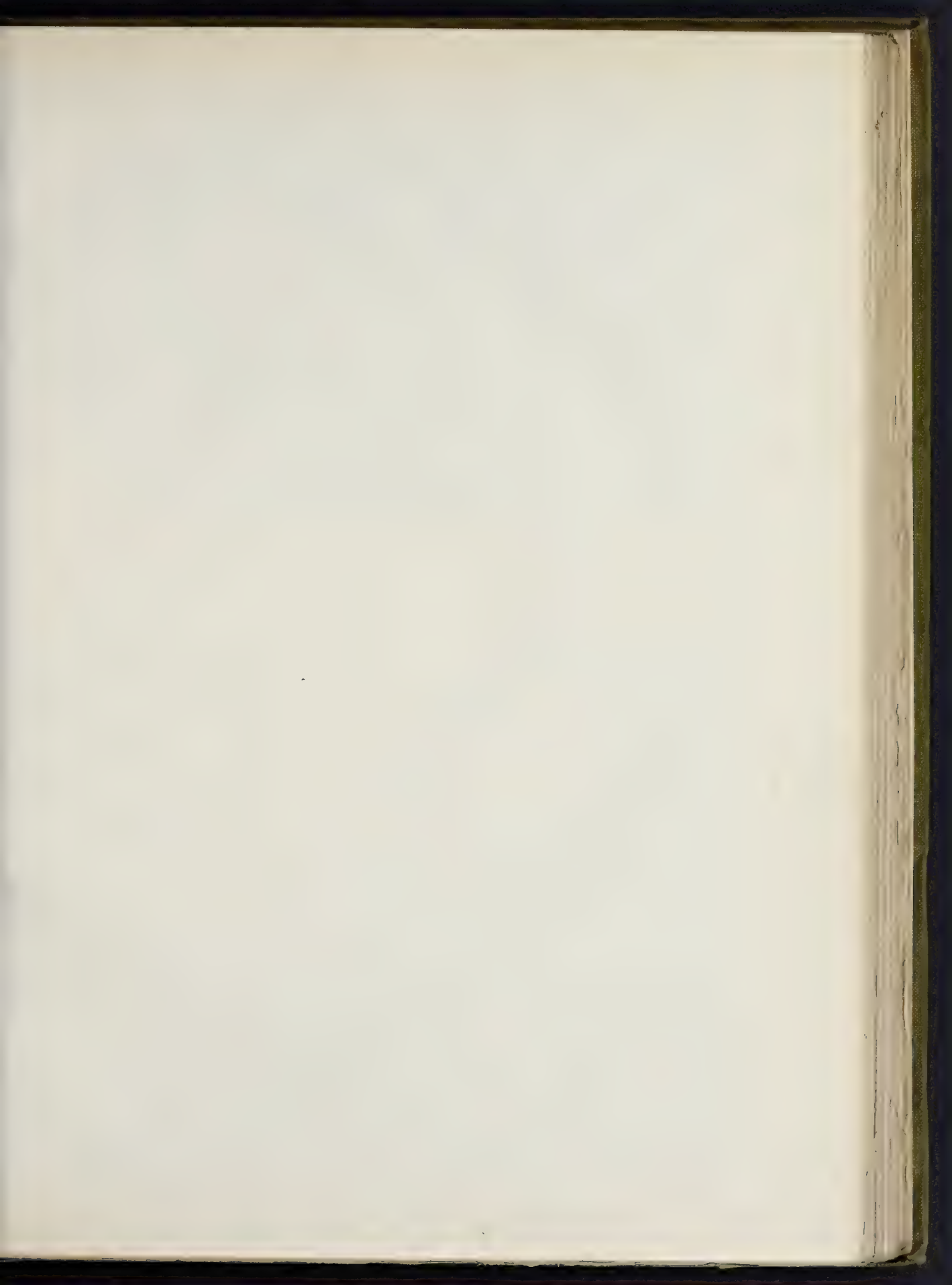


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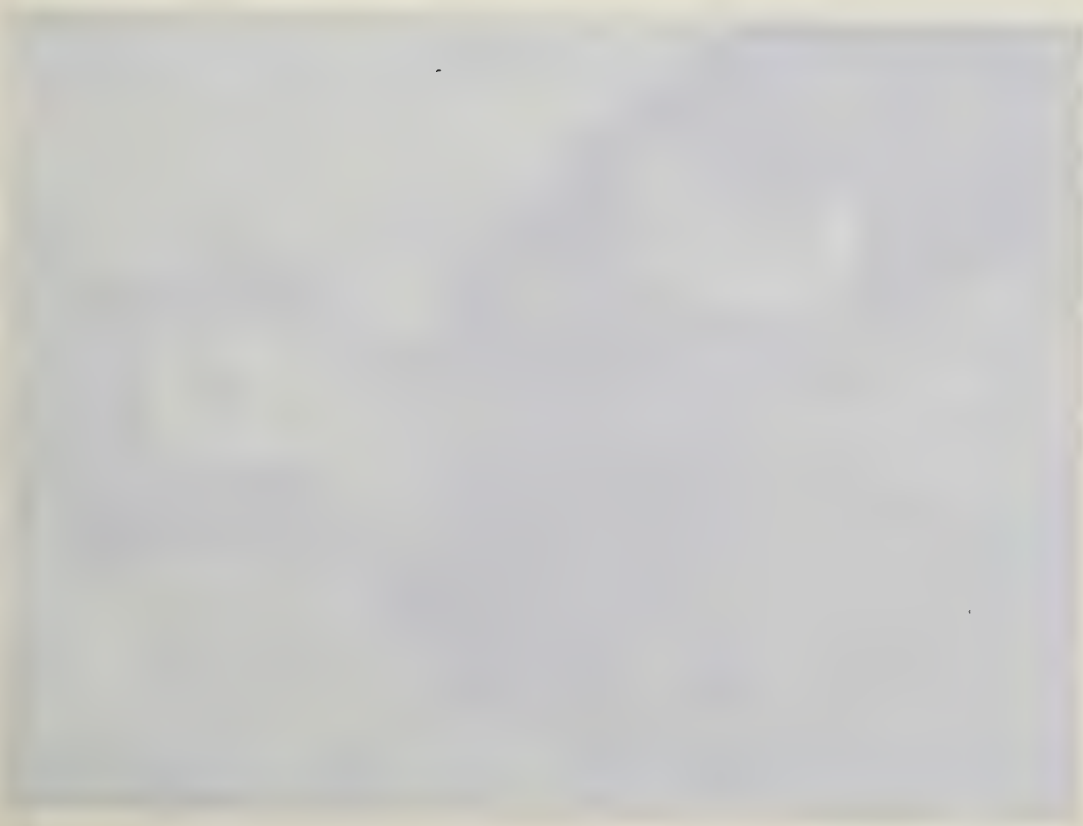
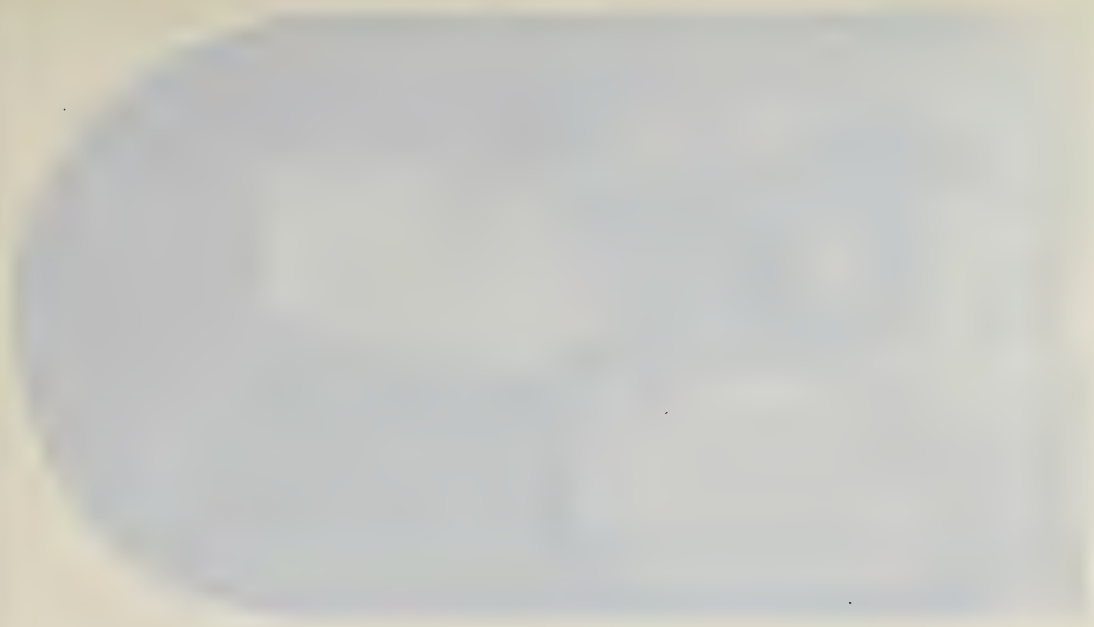




PLATE II

(No. 2) SIR JOHN FORTESCUE, *English School (?) about 1480*  
(No. 3) KING EDWARD IV





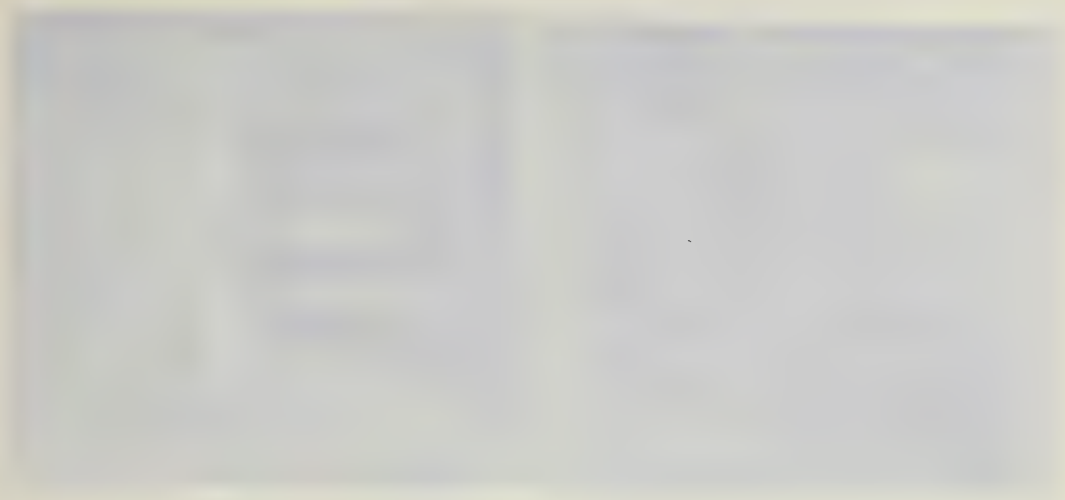






















PLATE V

(No. 17) YOUNG MAN (CALLED HENRY HOWARD, EARL OF SURREY)  
(No. 34) SIR WILLIAM FITZWILLIAM, K.G., EARL OF SOUTHAMPTON









PLATE VI (No. 27)

MARY HUNGERFORD, BARONESS HUNGERFORD









PLATE VII (No. 28)

MARY TUDOR, SISTER OF KING HENRY VIII

*Johannes Coreus*



























PLATE X (No. 3<sup>8</sup>)

KING HENRY VIII

*Hans Holbein*









PLATE XI (No. 39)

AN ELDERLY MAN, UNKNOWN

*Attributed to Holbein*









PLATE XII (No. 41)

SIR THOMAS LE STRANGE, KNIGHT

*Hans Holbein*







PLATE XIII (No. 43)

SIR BRYAN TUKE

*Hans Holbein*









PLATE XIV (No. 44)

MARGARET ROPER, DAUGHTER OF SIR THOMAS MORE









PLATE XV (No. 45)

SIR NICHOLAS CAREW

*Hans Holbein*









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PLATE XVI (No. 48)

SIR THOMAS WYAT, THE YOUNGER

*Ascribed to Hans Holbein*





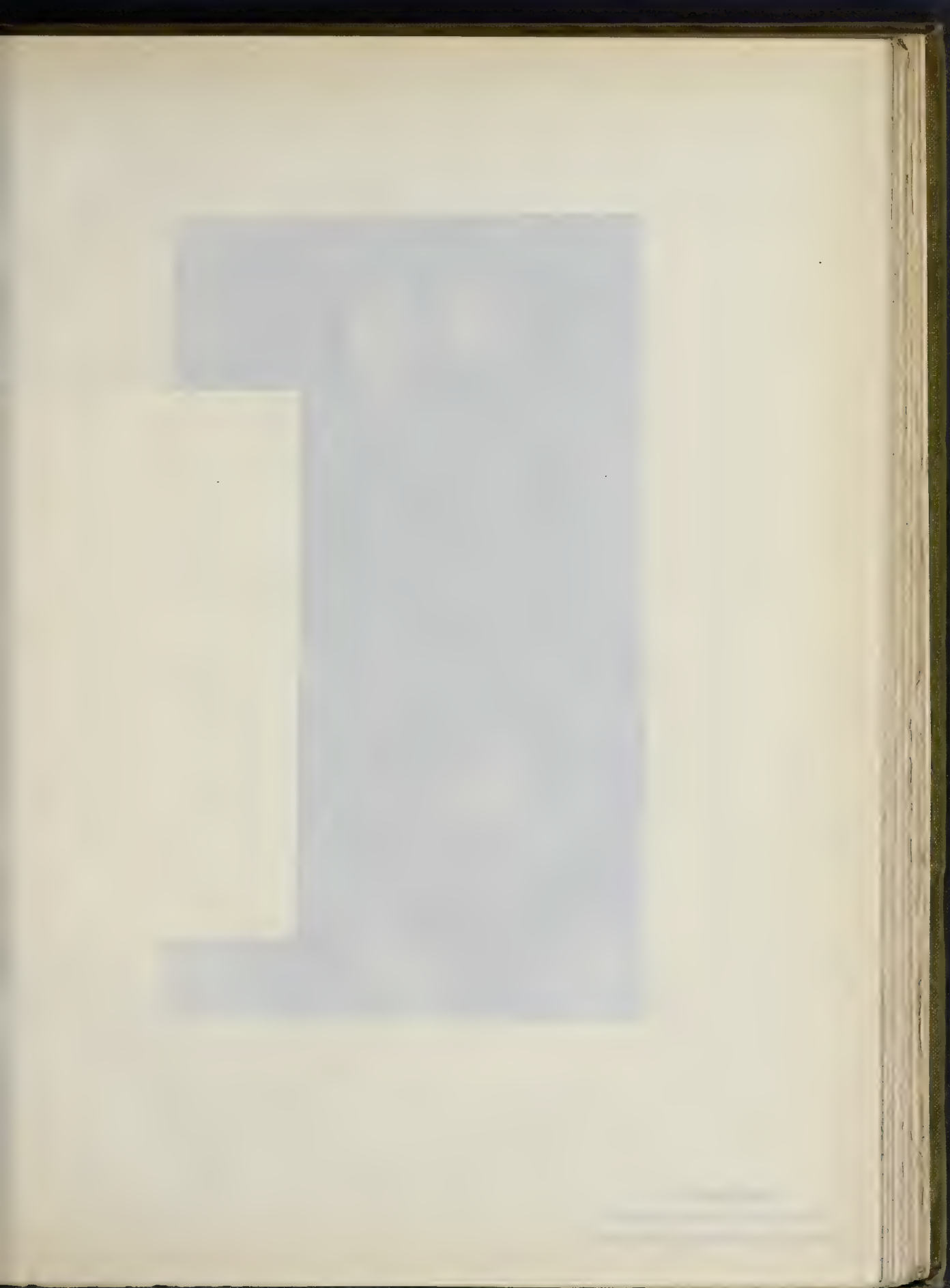




PLATE XVII (No. 51)

WILLIAM WEST, 1ST LORD DELAWARR (?)

*Attributed to Hans Holbein and to Guillim Stretes*







PLATE XVIII (No. 53)

SIR THOMAS MORE

*Hans Holbein*









PLATE XIX (No. 56)

SIR ANTHONY WINGFIELD, K.G.









PLATE XX (No. 57)

SIR PETER CAREW













PARVULE PATRISSA, PATRIÆ VIRTUTIS ET HÆRES  
 ESTO, NIHIL MAIUS MAXIMVS ORBIS HABET.  
 GNATVM VIX POSSUNT COLLVM ET NATVRA DEDISSE.  
 HVM QVLM PATRIS VICTUS HONORE ET ONOS.  
 A QVATO TANVM IANIT D. FACTA PARENTIS  
 VOTA HOMINVM VIN QVO PROGREDIANTVR. HABENT  
 VINCITO. VINCITO. QV. VINCITO. VINCITO. VINCITO.  
 ORBIS N. C. H. QV. VINCITO. VINCITO. VINCITO.







PLATE XXII (No. 64)

MARGARET WYAT, LADY LEE (?)

*Hans Holbein*







PLATE XXIII (No. 65)

UNKNOWN LADY

*Attributed to Hans Holbein*









PLATE XXIV (No. 66)

UNKNOWN LADY

*Hans Holbein*









PLATE XXV (No. 67)

EDWARD GRIMSTON

*Petrus Cristus*









PLATE XXVI (No. 68)

KING EDWARD VI









PLATE XXVII (No. 69)

MARY TUDOR, SISTER OF KING HENRY VIII







PLATE XXVIII (No. 70)

GEORGE NEVILL, 3RD LORD ABERGAVENNY

*Hans Holbein*





LORD CROMWELL

HOLBEIN





PLATE XXIX (No. 72)

AN ENGLISH LADY (SUPPOSED TO BE MARGARET ROPER)

*Hans Holbein*









PLATE XXX

(No. 74)

KING HENRY VII

*Attributed to Piero Torrigiano*

(No. 73)

JOHN YONGE

*Piero Torrigiano*

(No. 75)

SIR GILBERT TALEDOT









1

1

2

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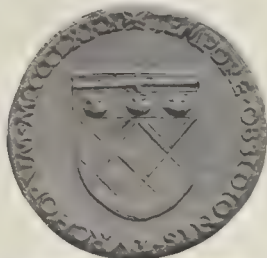
13

12

14

PLATE XXXI (CASE A)

- (No. 1) MARGARET OF ANJOU, QUEEN OF HENRY VI. *Pietro da Milano*  
 ( " 2) JOHN KENDAL, 1480  
 ( " 3) WILLIAM SCHEVEZ, ARCHBISHOP OF ST. ANDREWS. 1491  
 ( " 4) KING HENRY VIII  
 ( " 5) " " "  
 ( " 8) THOMAS CROMWELL, 1538  
 ( " 12) KING EDWARD VI  
 ( " 13) " " "  
 ( " 14) SIR JOHN CHEKE, 1555







THE  
LIBRARY  
OF THE  
MUSEUM  
OF  
COMPARATIVE ZOOLOGY  
AT HARVARD UNIVERSITY  
CAMBRIDGE, MASS.



Case B 3

Case B 4

Case B 2

Case B 1

Case B 6

Case C 5

Case D 3

Case B 5

Case B 5

Case D 2

PLATE XXXII (CASES B, C AND D)

- (CASE B, No. 1) KING HENRY VIII. *Hans Holbein*  
( " " " 2) QUEEN JANE SEYMOUR. " "  
( " " " 3) MRS. PEMBERTON. " "  
( " " " 4) QUEEN ANNE OF CLEVES. *Hans Holbein*  
( " " " 5) PAIR OF PORTRAITS OF LITTLE GIRLS. *Levina Teerlinck*  
( " " " 6) QUEEN JANE SEYMOUR. *Hans Holbein*  
( " C, " 5) " " " " "  
( " D, " 2) KATHERINE WILLOUGHBY, DUCHESS OF SUFFOLK,  
BARONESS WILLOUGHBY. *Hans Holbein*  
( " " " 3) QUEEN KATHERINE OF ARRAGON. " "







THE LIBRARY OF THE  
MUSEUM OF NATURAL HISTORY  
AND  
ZOOLOGY  
OF THE  
SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

PLATE XXXIII (CASE C)

- (No. 1) MARGARET WOTTON, MARCHIONESS OF DORSET. *Hans Holbein*  
 ( " 2) KING HENRY VIII. *Hans Holbein*  
 ( " 3) KING HENRY VII. (?) *French School (?)*  
 ( " 4) QUEEN CATHERINE HOWARD. *Hans Holbein*  
 ( " 7) KING HENRY VIII. *French School*  
 ( " 15) QUEEN KATHERINE OF ARRAGON. *Attributed to Hans Holbein*  
 ( " 17) SIR THOMAS MORE. *Attributed to Hans Holbein*  
 ( " 22) GEORGE NEVILL, 3RD LORD ABERGAVENNY. *Hans Holbein*  
 ( " 23) HANS HOLBEIN. *Hans Holbein*









*[Faint, illegible handwritten text or signature at the bottom of the page.]*

PLATE XXXIV

(Case D, No. 1) HANS HOLBEIN. *Hans Holbein*

( " C .. 24) PROBABLY A LADY OF THE FRENCH COURT. *Style of Janet*









PLATE XXXV (CASE E)

(No. 3) LIBER REGALIS

(No. 1) THE DICTES AND SAVINGS OF THE PHILOSOPHERS

LIBRARY OF  
LAMBETH HOUSE



his life late translate here in sight  
 that betwixt myght  
 And at your comynent lesone and space  
 It to see rede and understonde  
 A meaneus solbett for alle your lord  
 freethem to translate halye and in hylat wife  
 they vertues synke yf and vice despayse  
 the subgette there dymme et above  
 had they them in right defend as  
 time to do deary man in his deare  
 beante of his grace the dymme

as the most  
 and  
 myght of  
 the lord  
 they sayd  
 ten for  
 myght  
 the bon  
 and death









PLATE XXXVI (CASE E, No. 2)  
LIBER APOLOGETICUS DE OMNI STATU HUMANE NATURE  
*Thomas Chaudler, Chancellor of Wells and Oxford*



**F**lectitur iudex. oratione pacis et misericordie. hominis causam apud suscipit.  
 tunc et per mercedem. osculat de homine. Item qui in huius con-  
 sione pacis. et misericordie. et veritas obauerit sibi. iusticia et per  
 osculatur sunt.



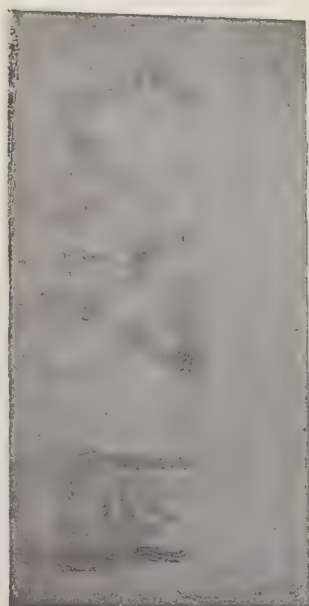
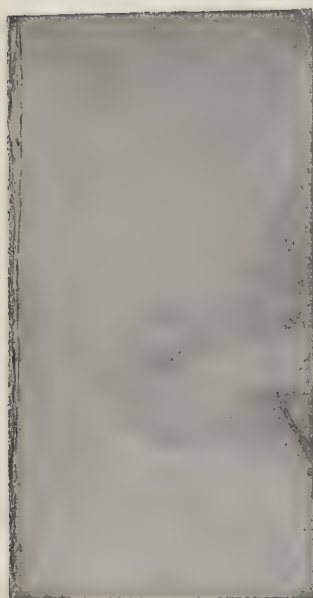
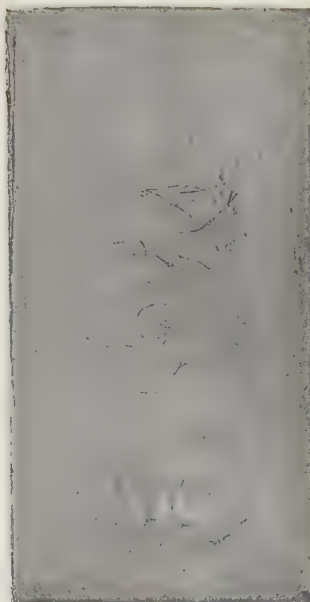
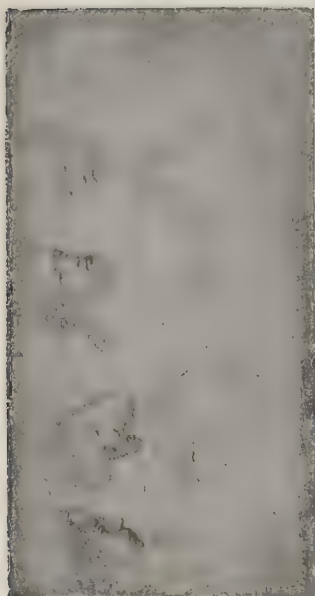
**F**amilia Thomas. et alme Venerabilis Oconie et Ecclesie Ca-  
 thedralis Venerabilis Consilii. ad missionem domini et latus pule  
 domini. Thomae de Bismont. Venerabilis et latus Pontificem  
 qui in plectra opulento et sua omnia.



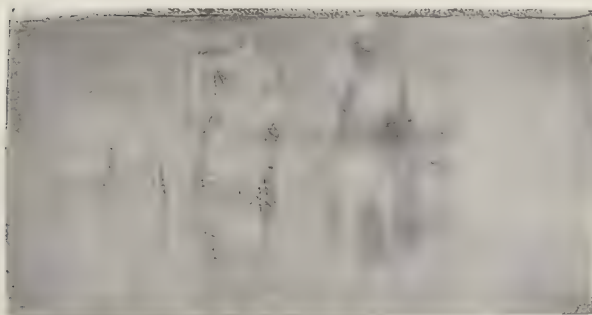
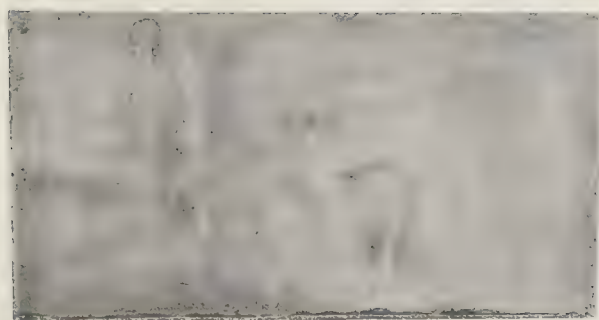
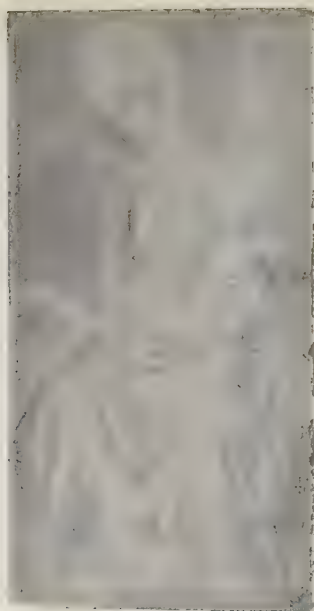
















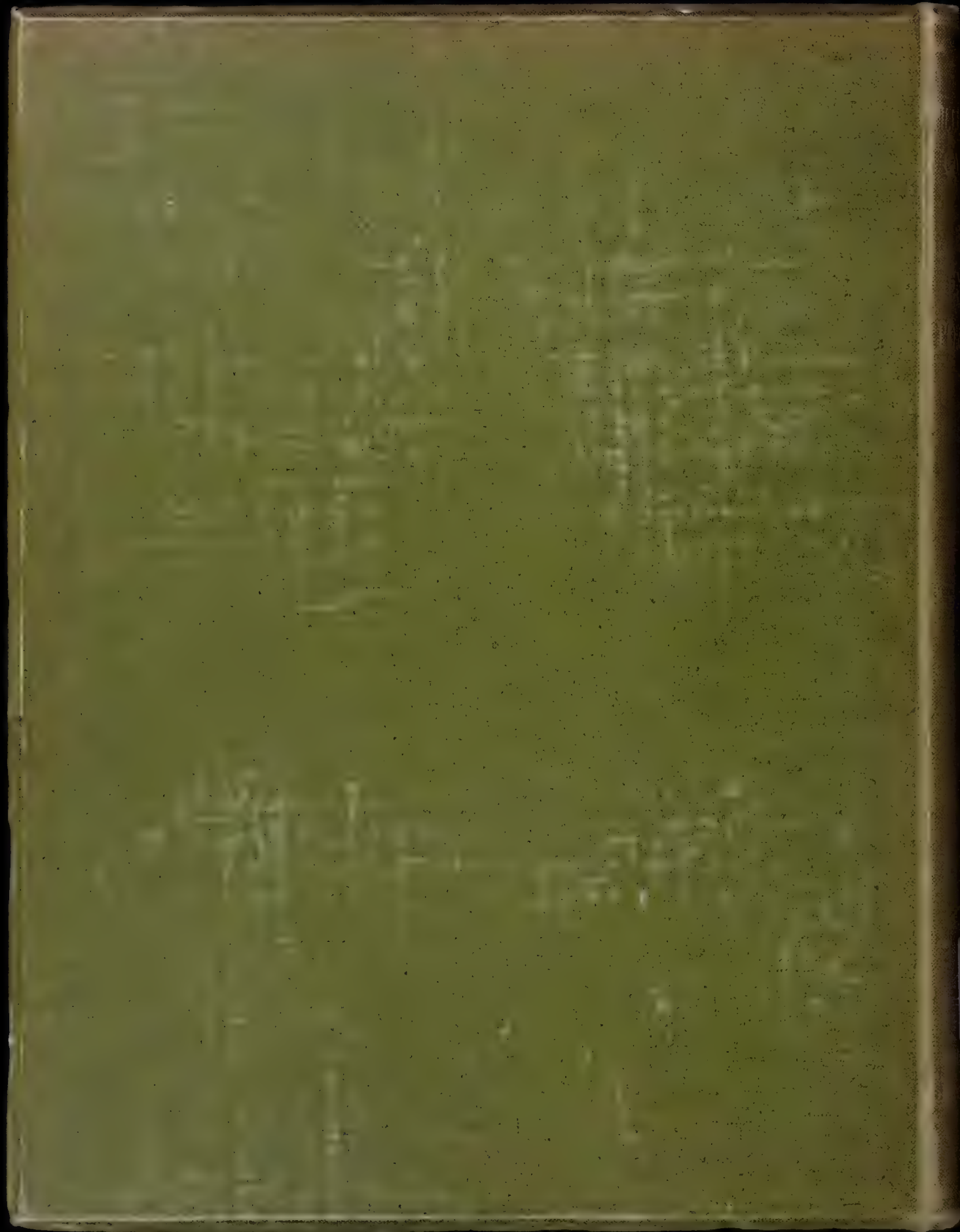




GETTY RESEARCH INSTITUTE



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No. 3.

GUILLIM STREETES.

PORTRAIT OF HENRY HOWARD

EARL OF SURREY.

PANEL.

86in. by 86in.

Dated 1546.

Collection of the  
DUKE OF NORFOLK K.C.  
ARUNDEL CASTLE.





VICTORIA 3950.

Feb 24 /25-

2, ECCLESTON SQUARE.

S.W.1.

My dear Craft - by air

I am sorry for the delay  
in answering your letter, which was addressed  
to the Athenaeum, & tell me very truly  
I cannot help you in the Wingfield

matter. Alas! I sold that fine picture  
at Christie's soon after 1909 (for a good  
but not quite a Holbein price) - & I  
never knew who bought it. Christie would  
no doubt tell you, if it were worth  
your while to search the thing out.

Believe me

Yours truly

Hamphrey Ward



THE PRINCESS ELIZABETH (*circa* 1547)



*This portrait of Queen Elizabeth I at the age of about thirteen, which hangs in the Picture Gallery in Windsor Castle, is by an unknown artist. The picture was in the collection of the Queen's brother, Edward VI, and is described in his inventory as*

*“ . . the ladye Elizabeth her grace with  
a booke in her hande her gowne like  
crymsen clothe of golde with workes.”*

*It is the only certain and contemporary portrait of the Queen in the years before her accession, and is also one of the most important survivals from the Tudor royal collection. It was in Charles I's collection in the Privy Gallery at Whitehall. The Commonwealth sold it in 1651 for £10, but it was recovered at the Restoration.*

*Recent cleaning has revealed the delicate pinks and greens in the costume, and the no less delicate understanding of the young Princess's character.*

*The picture is reproduced by the gracious permission of Her Majesty The Queen.*



PORTRAIT OF FIFTH EARL OF SUSSEX

ENGLISH SCHOOL, CIRCA 1590





SILVER PORRINGER. ENGLISH. XVII<sup>TH</sup> CENTURY.



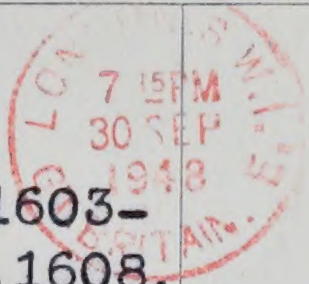




# POST CARD

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Cal. S. P. Dom. Jas. I (1603-1610) p. 397: Jan. 20, 1608.

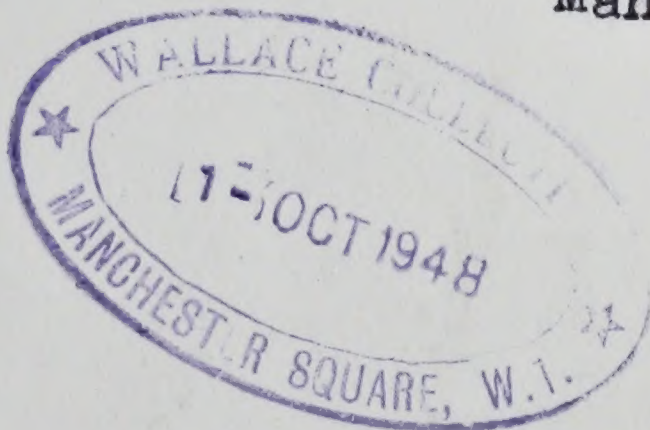
Grant of denization to  
Herman Kittelbitter, gun-  
maker, of Julick.

Francis Watson, Esq.

THE WALLACE COLLECTION

Manchester Square,

W. 1.



# 1605      Portrait of the Fifth Earl of Sussex

ENGLISH SCHOOL, *circa* 1590

Full-length portrait of Robert Radcliffe, fifth Earl of Sussex, 1569-1629, in white Greenwich armour down to the waist. Left hand holding sword with hanger attached, right hand holding lance; his plumed close-helmet on the table beside him. Inscribed "Amando et fidando troppo, son rovinato."

Mentioned in the Inventory of Lumley Castle of 1590. Described in the *Literary Cabinet*, 1785, as at Lumley Castle.

Earl of Scarbrough Sale, 1785 (32). Henry Harris Sale, 1950 (233).

Oil, 85½ inches by 55½ inches (2.16 × 1.41).

Purchased for £825 by the National Art-Collections Fund and presented to The Armouries, H.M. Tower of London.



## 1601 Portrait of Lady Caroline Lamb

By SIR THOMAS LAWRENCE, P.R.A. (1769-1830) British School

A sketch portrait of Lady Caroline Lamb (1785-1828), described in Armstrong's book on Lawrence (p. 144) ; it is apparently the one sold at Christie's in March, 1908, Hon. Claude Ponsonby Collection.

Oil on canvas, 21 inches by 18½ inches (0.53 × 0.47).

Presented by the Baron Charles de Menasce, through his brother Georges, to the Bristol Art Gallery, through the National Art-Collections Fund.

[ILLUSTRATED]

## 1602 Prints from the Liechtenstein Collection